"ONE LEG IN ONE, AND ONE LEG IN THE OTHER": REFLECTIONS OF VERNACULAR
MUSICIANS AS MUSIC EDUCATORS

By

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ABSTRACT

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With a purpose of improving the experiences of vernacular musicians who want to become music educators so that more vernacular music-making can occur in K-12 music settings, this study explored the lived musical experiences of two vernacular musicians who successfully became music educators. The two grand tour problems of this study were:

1. To describe how two vernacular musicians navigated their undergraduate music education programs.

2. To describe if/how their vernacular musicianship contributed to their practice as music teachers.

Ethnographic techniques were used within the framework of a multiple narrative case study to present the viewpoints of two participants, Carrie and Harrison (pseudonyms). Both were vernacular musicians prior to pursuing degrees in music education.

The two participants' stories revealed that they felt like they were living in two musical worlds. In their undergraduate experiences, participants felt their Western classical abilities were more highly valued than their vernacular musicianship skills, and they did not feel fully supported by faculty musically. In their teaching lives, their vernacular music-making backgrounds manifested through aural learning and rote teaching, creating, and their classroom environment.

Participants experienced feelings of being an impostor during their undergraduate experiences, which, particularly for one participant, created fear and anxiety. These feelings of being an impostor continued into their teaching lives, typically brought about by preconceived program expectations (e.g., performance schedules, high-level student musical performance abilities) from community members and colleagues. These outside influences, at times, determined what vernacular music-making experiences they implemented into their classrooms and when it was "safe" to do so.

Based on these data, I suggest institutions of higher education more equally value musics found outside Western classical cultures. This includes an evaluation of their audition processes, the support provided to "non-traditional" students, as well as a re-envisioning of required coursework, field experiences, and performance ensembles. Additionally, I suggest ways that teachers of K–12 musics can create a more diverse music education experience for students by including more vernacular music making. These suggestions include opportunities for informal learning, creative music making, and considerations for the classroom environment.

For the impostors

ACKNOWLEDGEMENTS

is only one relationship quite like ours, and…I don't know why I'm writing this, you will

probably never read it.

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CHAPTER 1—INTRODUCTION

Snapshot: My Narrative

"Hey, Adams, I've got a question for you." Jake is a tall young man, so I have to look up when I speak with him. I am fresh out of college, but am enjoying teaching in a growing music program. "Yeah, Jake, what's up?" I ask. His eyes gleam with excitement, "You know The Rolling Stones song, You Can't Always Get What You Want*? Well, I think the lyrics are really cool and our choir should totally sing it…could we write a version of it?" Jake never had any previous interest in participating in a music class until I approached him in the hall and started a conversation about Jimi Hendrix, a musician I first noticed he enjoyed because of the t-shirt he was wearing. While Jake loved to listen to music in his free time, he saw little reason to participate in any of the school performance ensembles. His voice takes a sarcastic tone, "I know it's not like that Coldplay group you listen to," (my students always tease me about my love for that band), "and for that, I'm thankful." He grins. I become tense.*

While I would be told that I was a "vernacular musician" late in my undergraduate studies, this is not how I would have described myself. My musical identity developed through experiences in songwriting, performing in rock bands, and participating in an a cappella group that learned repertoire through copying recordings. I gained new skills by figuring out how to play other artists' musical works. While I did participate in elementary and secondary school music experiences, I relied heavily on the use of aural skills, which I learned outside of school. A passion for music making eventually fueled my decision to pursue a degree in music education.

I suppose that my background is what makes my apprehension surrounding Jake's question so bizarre. Before this moment, I had avoided performing popular music in my choirs because:

A) I really HATE pop arrangements for choirs—they never seem to give me the same satisfaction as listening to a live rock band perform—and,

B) I fear my colleagues may think less of me/my program if these pieces are performed outside of a pops concert (which I also avoid. I compare them to be "musical candy" given to students at the end of the year as some sort of "treat." That's not what that music is about, and it's not what that music means to them or me).

While many of my colleagues in the district express a positive attitude toward vernacular musicianship and popular music, I rarely witness its inclusion in their teaching. Most music educators that I know thrive in the Western classical music performance world and mostly teach through that lens. The expectations and demands of that music culture press on me in various ways, and, as a result, I sometimes feel like an inadequate educator, isolating myself in the process. I easily could speak to others about my concerns, but I am far too embarrassed and self-conscious.

In this dissertation, I will tell the stories of musicians who identify as vernacular musicians prior to enrolling as undergraduate music education majors. As I alluded to in the vignette above, I, myself, was one of these vernacular musicians. As a musician whose music experiences were outside of Western classical traditions, I struggled through my undergraduate music education experience when my vernacular music background "rubbed" against the school music education curriculum, creating a friction that made me question whether I had a place as a music teacher. As the vignette above illustrates, this carried over into my first years of teaching. Yet, as I have continued to mature in the music teaching profession, I have found that my vernacular music background and knowledge are a rich resource upon which to draw in my classroom.

The narratives provided by the participants in this study are offered to illuminate successes and struggles throughout the participants' journeys to become music educators, show how their identities as teachers and musicians developed in schools of music, and demonstrate how their vernacular musicianship identities may or may not be reflected in their teaching practices. It is my hope that these narratives will provide points to consider for music teacher educators, practicing music educators, and schools of music as they develop curricula and think about their missions, as well as to provide encouragement to other vernacular musicians wishing to become music educators.

School Music and Music As It Exists In the World

Music curricula in the United States do not, and cannot, fully represent how music exists in the lives of people (Campbell, 2010; DeNora, 2000; Kratus, 2007; Small, 1998; D. A. Williams, 2011). Secondary music course offerings in the United States typically include a concert band, a choir, and perhaps an orchestra. In these ensemble classrooms, it is not uncommon for a music "director" solely to select repertoire, lead students in rehearsals, and work through teacher-led instruction and repetition until a fully-formed musical product is displayed for the general public through a concert. Yet, outside of school, children engage with music in a variety of ways that may not be found in these types of school music ensembles (Adams, 2016).[1]

Children participate in music making outside of school for many reasons, including "emotional expression, entertainment, or communication, or for social and religious purposes"

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[1] This is not to say that students cannot have meaningful experiences in Western classical ensembles, nor is this description applicable to all large ensembles. Some music educators are including more student-centered experiences in large ensembles, including in repertoire selection, arranging and composing pieces, as well as creating more participatory environments in their classrooms.

(Campbell, 2010, p. 210). For example, children create and recreate songs, and uniquely decipher meanings from their musical experiences (Campbell, 2010). Adolescents may listen to music that they enjoy in order to relieve stress or boredom and to express emotions (Tarrant, North, & Hargreaves, 2000), and they associate listening activities with their moods and relationships with others (Boal-Palheiros & Hargreaves, 2001). Music majors have been shown to spend twice as much time listening to music than practicing their major instrument and typically do so for personal enjoyment rather than for study (Woody, 2011). According to data collected by the National Association of Music Merchants (NAMM), the most commonly sold instruments in the United States were guitars and keyboard instruments (National Association of Music Merchants, 2015), neither of which are typically found in traditional school ensembles. While some school music instruction has begun to include coursework in alternative instrument performance (e.g., guitar (Abramo, 2010)) or composition with the help of music technology (e.g., GarageBand, iPads (Bula, 2011; McDaniel, 2000; Tobias, 2012; D. A. Williams, 2011; D. B. Williams, 2012)), these curricular initiatives are just beginning steps to closing the gap between music as formally taught and music as lived outside of the academy. In the following sections, I will examine how these separations may manifest themselves in K–12 and higher education experiences.

K–12 Music Experiences

Musical experiences often found in K–12 music curricula can be beneficial for some students. Some participants of music programs have discussed the social, academic, psychological, and musical benefits of participation(Adderley, Kennedy, & Berz, 2003; Dosman, 2016; McDowell, 2002; Ramsey, 2013; Sweet, 2010). Some students have spoken of the music classroom as a safe environment (Ramsey, 2013; Sweet, 2010). These programs can help

students learn to perform music so that they can participate successfully in bands, choirs, and orchestras in their communities later in life. They also can prepare students for future professions as teachers or performers of Western classical repertoire. Also, participating in rehearsals of these ensembles can provide opportunities for students to observe skilled musicians model their interpretive and performance skills. Participation in these traditional performance ensembles also provides exposure to a genre of music that students are less likely to experience outside of the classroom walls. However, music education in K–12 classrooms has not existed without debate. I will examine some of those debates below.

Musical content and type of engagement. Authors have examined and described school curricula as not fully reflective of how music exists in the lives of people.[2] The traditional performance ensemble, typically rooted in Western classical culture, serves as the dominant music education classroom model (Abril & Gault, 2008). Williams (2007) described the separation of school music and music in American society, partially attributing this to traditional ensemble classrooms having a heavy focus on performance aspects of music. Adolescents have been found to listen to music for 2.45 hours each day, typically alone, and they primarily listen to popular music genres (North, Hargreaves, & O'Neill, 2000). Woody (2004) also discussed adolescents' listening habits and suggested ways that music educators can connect in-class listening experiences better with students' listening outside of school by including more active listening experiences (e.g., movement, listening for the number of measures included in a solo), as well as allowing students to choose the musics being studied to connect students' emotional responses and appreciation to school music choices to a greater degree. Additionally, some

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[2] For examples, see: Adams (2016); Campbell (2010); DeNora (2000); Kratus (2007); Lehmann, Sloboda, & Woody (2007); McPherson & Hendricks (2010); D. A. Williams (2011).

students who do not find "their" music making in schools may find school environments unhelpful for the growth of their own musicianship (Green, 2002, 2008).

Discussions about school music not fully representing music in U.S. society are nothing new. Since the late 1950s, many critical discussions of school music curricula have resulted in actions aimed at better preparation of developing musicians for participation in their own musical worlds through more contemporary musicianship. Interested in the relationship between society and the arts, The Ford Foundation funded The Young Composers Project in 1959 to place young composers in public schools as "composers-in-residence" (Mark & Gary, 2007) as a way of providing teachers and students with firsthand experiences with contemporary music. As the number of sponsored composers increased and success continued, the Music Educators National Conference (MENC), now the National Association for Music Education (NAfME), asked The Ford Foundation to also include seminars and workshops, and thus in 1963, the Foundation funded MENC to begin the Contemporary Music Project for Creativity in Music Education (CMP) (Mark & Gary, 2007). This project, which was designed to provide teachers with a focus to help music curricula become more aligned with societal needs, came to a conclusion in 1973 (Mark & Gary, 2007) after it had opened a vibrant discussion in the music education profession (Mark, 1986).

In 1963, the Yale Seminar was held to discuss problems in music education and possible solutions for them. Representatives at the Seminar concluded that, while music teachers were successfully preparing students for performance, they were not creating a more musically literate and active public. In addition, they concluded that music educators were not keeping up with 20th century music in their classrooms. However, only musicologists and teachers from outside music

education were present at this seminar, leaving music educators out of the discussion (Mark & Gary, 2007).

As a result, MENC called six division meetings across the United States for music educator members to discuss how music education could serve the general public more effectively (Mark & Gary, 2007; Murphy & Sullivan, 1968). The results from these meetings then were discussed at The Tanglewood Symposium, where representatives created guiding principles for music educators. Among these principles were statements related to expanding repertoire to include music from all time periods and cultures, including folk music and those popular with teens in the United States (Mark & Gary, 2007; Murphy and Sullivan, 1967).

Standardized music education. In the late 20th century, the United States Congress set goals for standardized education with the passing of the Goals 2000: Educate America Act. This legislation positioned arts education as a core subject, and the Consortium of National Arts Education Associations developed a set of standards "to provide a broad framework for state and local decision making" (Consortium of National Arts Education Associations, 1994, p. 11). In 1994, MENC released the National Standards for Music Education, a set of nine voluntary standards meant to help guide music teachers in thinking about the quality and accountability of their curricular planning (Consortium of National Arts Education Associations, 1994).

As a part of this activity, the Consortium of National Arts Education Associations (1994) described a need for more cultural diversity in music classrooms:

The culture of the United States is a rich mix of people and perspectives, drawn from many cultures, traditions, and backgrounds. That diversity provides American students with a distinctive learning advantage: they can juxtapose unique elements of their individual cultural traditions with elements that have been embraced, incorporated, and

transformed into a shared culture. In the process, they learn that diverse heritages are

accessible to all. (p. 13)

However, authors have debated the language used in these standards, as it tends to be oriented

toward Western classical music and its surrounding culture. Schmidt (1996) described how the

language was not sufficiently inclusive and provided specific examples:

Musical analysis and description specify that "appropriate terminology" should be used

"in explaining music, music notation, music instruments and voices, and music

performances" and that music of diverse cultures should be considered. The footnotes

giving examples of the types of musical characteristics or events students might respond

to, however, represent concepts and elements of music found in typical western musical

analysis such as "meter, dynamics, tempo" and "form, line, contrast." The standard for

"reading and notating music" again represents a value and emphasis not found in many of

the diverse musical cultures of the world and is presented in terms that specifically deal

with western music. Other cultures and genres, including North American folk traditions,

place a much greater value on oral systems of transmission. (pp. 78-79)

Schmidt's argument highlights why some scholars are hesitant to support standardization of

music education, as the terminology as well as other decisions in the standardization process tend

to underrepresent the musical traditions of many musical cultures.

In 2014, NAfME replaced the National Standards of Music Education with the Core

Music Standards. These new standards focused on three artistic processes: Creating, Performing,

and Responding; with a fourth component, Connecting, embedded in each. In these Core Arts

Standards, creativity has been elevated to the same level as performance, which many teachers

find to be difficult to accomplish within traditional performance ensembles (Hickey, 2001).

While teachers may believe creativity is an important part of music education, teachers also report feeling not as prepared to teach in this area (Snell, 2013), as classrooms typically use an interpretive performance model that focuses on reading from notation (Stringham, 2010). In Schopp's (2006) study of instructional practices in New York State, few instrumental programs offered instruction in improvisation and composition, with most of this type of instruction occurring in jazz bands. Adams (2016) claims that traditional ensembles typically found in secondary classrooms are excellent venues for addressing the Performance process, and that the growing interest in coursework for composing and arranging through traditional methods or music technology is beginning to result in opportunities to address the Creating process. However, Adams also claims that the processes of Responding and Connecting, which are key processes for life-long engagements with music, are easily forgotten in the teaching and learning found in traditional ensembles.

As school populations become more diverse (National Center for Education Statistics, 2016a, 2016b), authors continue to debate the National Standards in music education. Benedict (2006) used a critical theorist framework to examine content of the National Standards documents and then interviewed the seven authors of the documents. Benedict proposed that music educators were among an oppressed group who could not escape the National Assessment of Educational Progress. Thus, music educators were bound to write standards that were behavioral-based—due to its measurability:

> In the current national music standards, the drive for measurability seems to have the unintended outcome of becoming the aim, endeavor, method, and content of music education. It is not a transformative endeavor, but rather one that limits music education and music educators. (p. 27)

In other words, the National Standards may actually harm music education, as music educators may not easily find ways to diversify the content of their classroom. Through this lens, preservice educators run the risk of accepting the Standards as the primary (and possibly only) way to teach music in schools.

Underrepresented students. Many participants in K–12 music programs benefit greatly from the structure of a more traditional music education model. Students who are interested in or identify with Western classical music can find a musical "home" in traditional performance ensembles (Adderley et al., 2003). Those who have capital in the phenomenon of Western classical performance also may benefit from the traditional school music model, as private instructors of classical instruments or voice can provide services to budding musicians who identify with this musical culture or seek performance careers within it. However, given the diverse resources, demographics, and needs of students across the country, a standardized traditional curriculum may not fully serve the varying needs of all students. This warrants an examination of who is excluded and whose needs are ignored.

Authors often have framed and provided evidence supporting their concerns surrounding K–12 music education by pointing to declining participation rates in school music programs (Kratus, 2007; D. A. Williams, 2011). Researchers also have suggested that students from marginalized populations who are hoping to become music educators can face barriers in their auditioning process and retention in the program (Elpus, 2015; Elpus & Abril, 2011; Fitzpatrick, Henninger, & Taylor, 2014; Koza, 2002, 2008). Students may be interested in participating in traditional ensembles, but not be able to afford the instruments (DeLorenzo, 2012).

Additionally, students who do not identify with musics and/or music-making opportunities represented in schools may avoid them (Bradley, 2012; Campbell, Connell, &

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Beegle, 2007; DeLorenzo, 2012; Ginocchio, 2001; Green, 2002; Kratus, 2007; Kruse, 2014; D. A. Williams, 2011; D. B. Williams, 2012). Some educators have aimed for classroom instruction in the United States to become more congruent with the needs of the diverse student population. Many terms have been used to describe teaching in ways more relevant to students' own cultures (e.g., culturally relevant, reflective, centered, synchronized, responsive), however "culturally responsive pedagogy" is widely accepted. Gay (2000) defines culturally responsive pedagogy as:

> …using the cultural knowledge, prior experiences, frames of reference, and performance styles of ethnically diverse students to make learning encounters more relevant to and effective for them. It teaches *to and through* the strengths of these students. It is culturally *validating and affirming* (p. 29, emphasis in original).

The term "culturally responsive pedagogy" may also reflect a teacher's ability to respond to student backgrounds, placing the student at the forefront of the process (Shaw, 2012). Music and music education could be a useful tool to cross over cultural barriers that separate people by providing opportunities for cultural validation (Milner, 2006; Shaw, 2012). While an in-depth analysis of students underrepresented in K–12 music education classrooms is beyond the scope of this dissertation, it is clear that music education in the United States may not fully serve all students for a variety of reasons.

Summary. While K–12 music education serves some students well, authors often have discussed the ways in which it is not fully representative of music found in the lives of people in the United States. Although music in schools focuses primarily on performing classical music, music outside of schools focuses primarily on listening to popular music. Additionally, despite efforts and suggestions for K–12 music programs to represent the diverse cultures in and outside of the United States more fully, school music continues to be dominated by Western classical

music traditions. As a result, students who do not identify with Western classical music may not be benefitting fully from school music experiences.

Yet, if K-12 music programs changed and focused to a lesser degree on performance and more on listening to a diverse repertoire of music genres, traditions, and styles, would the students of those programs who sought admission to music programs in institutions of higher education be successful? How might secondary school experiences prepare students to gain access to collegiate-level music experiences while also connecting school music to music in the lives of students outside of school? Once enrolled in music programs in higher education, would students who have not been enculturated in Western classical music traditions be successful as music education majors?

Higher Education Experiences for Preservice Music Educators

To pursue a career in music education, aspiring teachers must be successful in completing a formal education process that leads to the credentials necessary for employment. The music curricula in programs of higher education often reflect the content found in K–12 music classrooms, and as a result, are inaccessible to many, even some of whom are strong musicians. Next, I will examine some of these issues related to access to higher education music programs.

Access to music education programs in higher education. To access required coursework in higher education to become a music educator, musicians typically must audition. Once the audition has been passed and the student is enrolled, that student must complete required coursework in music theory and music history, ensemble requirements, performance juries, placement exams, and student teaching, among other things. In addition, students must take certification exams. Each of these steps can be difficult for any musician, but there may be added difficulties for musicians not enculturated in Western classical traditions.

Elpus (2015) examined Praxis II music test data to help him better understand the demographic profiles of those seeking to be licensed music educators. The Praxis II test is "designed to assess a beginning music teacher's knowledge and understanding of music and music education" (Educational Testing Service, 2016, p. 6). Among the findings, Elpus described a lack of diversity in those who take the exam:

> Music teacher licensure candidates are not representative of the population of American adults, not representative of the population of currently working public school music teachers in the United States, not representative of the population of U.S. undergraduate students, and not representative of the pool of high school graduates who had persisted in music through the entirety of their high school careers. (p. 329)

According to Elpus, current and future music educators are predominantly White, and of the samples from the Praxis II exam, White test takers performed better than other races, and men performed better than women. While the reasons for these differences were beyond the scope of Elpus' study, the data do suggest that there are systemic barriers preventing people of color from becoming music educators.

Marginalization of a group "suggests a complex set of interrelated factors that lead to a disenfranchisement from society, institutions, or cultural narratives" ((Fitzpatrick et al., 2014, p. 106). Authors examining issues related to access typically discuss traditionally marginalized populations (e.g., race, social economic status). However, other musicians who identify with musical cultures outside of Western classical traditions also face barriers. While Elpus' findings suggest that the population of current and preservice music educators is considerably less diverse racially and ethnically than the population of the United States, it also suggests that the population of music teachers is less diverse culturally. What possible barriers, then, may exist for

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those students who want to become music educators, yet identify with cultures outside of

Western classical traditions typically found in K–12 and higher education music experiences?

According to Rickels et al., (2013), those who audition in schools of music to become

music teachers have had successful experiences in secondary ensembles, which suggests that, of

those who successfully audition to become a music major:

> The overwhelming majority of the sample (92.4%) reported a primary background in one
>
> of the three traditional performance areas of band (48.0%, $n = 120$), choir (32.4%, $n =$
>
> 81), or orchestra (12.0%, $n = 30$), while 2.0% ($n = 5$) reported a primary background of
>
> general music (defined on the survey form as "other than band, choir, or orchestra,"
>
> which could include other forms of school-based music or nonschool [*sic*] *music*
>
> experiences).[3] (p. 121-122)

Examining traditionally marginalized populations[4], Fitzpatrick, Henninger, and Taylor (2014)

found that students in those populations did not have the financial resources needed to take

private lessons to help with the application processes. Instead, these students turned to school

music directors for help and mentorship.

Little literature exists describing "non-traditional[5]" musicians' experiences in relation to

access. However, some researchers have examined the perceptions of those who successfully

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[3] Note: These percentages do not add to 100% "due to missing responses, particularly in the optional secondary background variable" (Rickels et al., 2013, p. 122).

[4] Fitzpatrick et al. defined their participants as "traditionally marginalized" by providing a few examples for their definition, such as students of color, self-identifying LGBTQ students, and first-generation college students.

[5] The term "non-traditional" has been used in a variety of ways and can be considered problematic (i.e., "'non-traditional' to whom?"). I attempted to avoid the use of this term or present it in its original context. Should I use the term for the purposes of this dissertation, it is "to describe music students (teacher candidates and otherwise) whose prior musical education, instruments, or specialties do not align with common P-12 music education practices" (Brewer,

gained access. For those students who have successfully navigated the access barriers, they may have relied on different skill sets than those valued in traditional ensembles (Brewer, 2014), and/or relied on peers and faculty for support (Brewer, 2014; Kruse, 2013). Some may have felt a need to keep their "non-traditional" identity a secret, resulting in increased anxiety (Brewer, 2014; Kastner, in press; Marra, in process). For the "non-traditional" students who completed their certification requirements and became music educators, some have expressed insecurities about their training and background for their employment (e.g., classical music history, theory, repertoire knowledge) (Bernard, 2012), while others expressed the need for a broadened definition of how music should exist in schools (Kastner, in press).

Coursework. Requirements for preservice music teacher educators typically include music history, music theory, applied lessons, and participation in ensembles rooted in Western classical traditions (Task Force on the Undergraduate Music Major, 2016). Literature exploring preservice teachers' perceptions of the effectiveness of their undergraduate programs is scarce. Conway (2002) evaluated the teacher preparation program at a large Midwestern university by examining the perceptions of beginning teachers ($n = 14$) as well as their mentors and administration. Participants discussed student teaching and fieldwork experiences, as well as ensembles and applied lessons as the most beneficial in preparation for their first years of teaching. When describing the least beneficial experiences, participants discussed required graduate-level coursework in teacher education from the College of Education, voice and instrument classes that focused on performing on the instruments rather than teaching them, and participating in early observations for which the participants were not provided context. Ten

2014, p. 25). Additionally, I reflect my own uneasiness with this term by displaying it in quotations.

years later, Conway (2012) interviewed 12 of the original 14 participants (one was unavailable, and one was no longer teaching) to find that they still valued the same coursework. Additionally, participants also discussed fieldwork experiences that occurred in diverse settings as valuable to their teaching experiences.

Many institutions base their course offerings on the accreditation requirements of state departments of education or the National Association of Schools of Music (NASM). NASM is an organization that "establishes national standards for undergraduate and graduate degrees and other credentials for music and music-related disciplines, and provides assistance to institutions and individuals engaged in artistic, scholarly, educational, and other music-related endeavors" (National Association of Schools of Music, 2016). As NASM has approximately 651 accredited institutional members, they are an important force behind curricular development for music teacher education programs. The NASM Handbook describes the types of experiences that preservice teachers should have in preparing to become music teachers, as well as the teaching competencies and desirable teacher qualities that should be developed. While the NASM standards have been found to accurately reflect the skills needed for successful teaching (Forsythe, Kinney, & Braun, 2007), some students may find portions of coursework unhelpful or in need of change such as lack of consistency between methods courses as well as field experiences and observations with more provided context (Brophy, 2002; Conway, 2002, 2012). Does the limited scope of the curriculum in higher education perpetuate the narrowness of what happens in K-12 music classrooms? Brophy (2002) suggests, "There appears to be the greatest need for increased instruction in the pedagogy of improvisation and composition" (p. 24).

In 2013, the College Music Society established the Task Force on the Undergraduate Music Major (TFUMM) to "consider what it means to be an educated musician in the twenty-

first century and to make recommendations for progressive change in the undergraduate music major curriculum" (p. iii). TFUMM's report described current collegiate curricular offerings as being far too narrow and recommended significant changes to collegiate music instruction. Among these changes is a stronger focus on creativity and having a more diverse representation of musics for study (Task Force on the Undergraduate Music Major, 2016). Although this Manifesto focuses on the undergraduate music curriculum as a whole rather than music teacher education programs specifically, the changes suggested in the report would change music teacher education programs radically.

Specifically, the Manifesto suggests that music curricula in higher education should focus their curricular efforts on three pillars of reform: strengthening creativity, diversity, and integration. A stronger focus on creativity refers to students engaging in composition and improvisation through methods found inside and outside of Western classical tradition. Students would learn to create their own music in addition to interpreting and performing the music of others. Strengthening diversity refers to expanding engagement with musics beyond those found in the European classical repertoire, partly with an eye toward diversifying the student body and faculty. Strengthening integration refers to resisting separation of performance studies from theoretical studies of music. For example, presenting creativity as an essential core for musicians, rather than a separate skill that only a few can master. These three pillars of reform were designed to result in a more diverse musical experience for students, through which multiple music-making styles and practices can be valued.

How might coursework contribute to the disruption of the circular nature of music education experiences? Shouldice (2013) found that coursework helped influence the disruption in teaching path of her participant, Pete (changing his desired teaching setting from band to

elementary general music). Pete also credited a desire for more student-centered teaching and dissatisfaction with the performance focus typical of the traditional ensemble with his desire to teach elementary general music rather than band. Participants in Robinson's study (2010) also changed from wanting to teach instrumental music to teaching elementary general music, and also were concerned with the traditional ensemble culture, including its focus on performance and competition. Albert (2016) surveyed and interviewed undergraduate students to examine what coursework most disrupted teacher identity development and preconceptions of music education. Albert found that disruptions occurred through fieldwork experiences, foundational music education coursework in the first years of study, taking coursework outside of their main instrument focus, as well as interactions with peers, faculty, and graduate students.

Summary and Application

K–12 and higher education music experiences are caught in a self-perpetuating cycle. Secondary school music programs historically have been based in the large ensemble model with a focus on Western classical music and music performance. To a large extent, the students who are successful at navigating the barriers to become music teachers come from these programs. Music programs in higher education prepare teachers, so the experiences that they have in their collegiate music programs drive to a large extent what they do as music teachers in the public schools. And so the cycle continues.

Yet, some musicians who have learned music outside of the school music ensemble model have navigated music programs in higher education successfully and become music educators. Music educators might learn from these musicians, especially those who have successfully navigated the higher education programs in music. Hearing the stories of these music educators who came from "non-traditional" music backgrounds could help music teacher

educators understand more fully where their successes and struggles have occurred as they journey to become music teachers and how music education programs can support "non-traditional" students as they navigate their music education degree programs. By supporting these students so that they become music teachers, music education programs might begin to disrupt the cycle in which music education is trapped. More specifically, as documents such as the CMS Manifesto have called for curricular foci to shift toward creativity, music educators could benefit from an examination of musicians who identify with cultures who value more creative aspects of music making. One example of these cultures would be vernacular musicians.

Vernacular Musicians

Vernacular musicianship traditions frequently are absent from school music curricula (Green, 2008; Woody, 2007). Authors of the CMS Manifesto suggested that aural skills and creativity, which can be developed by engaging in vernacular music-making experiences, should be central to the education of all undergraduate music majors. Likewise, music researchers, authors, and philosophers frequently have discussed a need for vernacular music making cultures in K–12 and in higher education (S. Davis, 2005; Folkestad, 2006; Green, 2002, 2004, 2006, 2008; Hill, 2016; Jaffurs, 2004b, 2004a; Kastner, 2014; Kruse, 2014; O'Flynn, 2006; Westerlund, 2006; Woody, 2007; Woody & Lehmann, 2010).

Definition of Terms

Defining the term "vernacular" can be confusing. Terms such as vernacular, popular, and informal often have been used to describe musicians found outside of schools. At times, authors have used these terms almost interchangeably, which can create additional confusion. For this dissertation, I have chosen to use the term "vernacular," despite my uneasiness with its inability to describe the complexities of these musicians and their music-making worlds fully. Kruse

(2014) also chose to use this term because it "implies use by common (i.e., not necessarily formally schooled) people and also relates to traditions of a common (i.e., similarly experienced) time and space" (p. 14). Additionally, I use this term for similar reasons as O'Flynn (2006), who believes that it "includes the idea of relatively distinct musical communities as well as more fluid networks and scenes" (p. 140). When I refer to vernacular musicians, I am referring to those who learn, teach, create, and perform music primarily through aural skills and participatory methods, both alone and with others, in accordance with common social, historical, and cultural contexts (locally and/or globally). Vernacular musicians use participatory (Turino, 2008) music-making methods and value creative aspects of music making (e.g., collaborating, improvising, modeling and mimicking through aural skills), as well as "the music's emotional and expressive qualities and its relationship to its social and cultural context" (Woody, 2007, p. 33).

As described earlier, traditional performance ensembles often found in schools include a music director, who selects the repertoire, leading students in rehearsals and working through teacher-led instruction and repetition, a process described by Lucy Green (2002) as "formal music learning." Although not always the case, vernacular musicians tend to use "informal" learning strategies, which Green describes as:

> [Methods where] musicians largely teach themselves or 'pick up' skills and knowledge, usually with the help or encouragement of their family and peers, by watching and imitating musicians around them and by making reference to recordings or performances and other live events involving their chosen music. (p. 5)

While Green's work focuses on popular musicians[6], these informal learning strategies exist in many musical genres, such as rock bands, folk groups, hip-hop artists, many world music traditions, and drum circles. As Folkestad (2006) and Kruse (2014) also discuss, although a researcher may describe informal learning as occurring outside of school, these learning practices are not found exclusively in any specific musical setting.

Woody (2007) suggests that including popular music repertoire in the context of traditional ensemble instruction often does not honor the cultural contexts of that repertoire nor the processes through which it was created and learned, and that doing so is insufficient in developing vernacular musicianship skills. Green (2002, 2008) has explored informal learning communities and reported how music educators can implement informal learning practices into their classroom more authentically. She suggested that skillful and successful vernacular musicians have found their traditional school music experiences to be unhelpful due to the pedagogy, not the content (Green, 2008). In other words, performing music in a traditional Western classical performance ensemble setting, even if that music was popular music, was not beneficial for the development of skills that these musicians relied upon professionally.

Vernacular Music in Schools

Many authors have discussed vernacular musicianship and informal learning in an effort to inform school music education (e.g., Davis, 2005; Folkestad, 2006; Green 2002, 2004, 2006, 2008; Hill, 2016; Jaffurs, 2004a, 2004b; Kastner, 2014; Kruse 2014; O'Flynn 2006; Westerlund, 2006; Woody, 2007; Woody & Lehman, 2011). Some authors specifically have examined

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[6] "Popular" can be another problematic term, as vernacular musicianship encompasses many genres of music. Again, authors have used this term interchangeably with others and with varying definitions. Questions such as "popular to whom?" highlight the subjectivity of the term. I avoid this usage unless provided in its original context (i.e., author and/or participant's usage).

teachers who have implemented informal learning in their classrooms settings. After he

implemented informal learning strategies into his class of first-year instrumentalists, Adams

(2014) found that students broadened their self-perceptions of musicality. In an ethnographic

study, Kastner (2014) observed a professional development group of four music educators who

read about, discussed, and engaged their students in informal music learning strategies. During

the study, participants began implementing informal learning strategies into their own

classrooms and valued the independent musicianship and motivation they observed in their

students' activities when engaging in vernacular musicianship activities.

Allsup (2003) met with nine high school band students, divided them into two groups,

and allowed them to "create music that was meaningful and self-reflective" (p. 24) through more

democratic processes (i.e., not instructor-based teaching). While one group created music using

more traditional instruments, the other used instrumentation closely associated with rock bands.

Allsup found that the students who used rock band instruments and methods deeply valued their

group's sense of community, which included mutual respect, encouraged discussion among its

members, was cooperative in nature, and included more opportunities for peer evaluation. The

students who created classical music were less successful in their collaboration, as they initially

"debated form, tonality, historical style, orchestration, tempo, and even language" (p. 32). As a

result, any single idea was difficult to negotiate, and thus these discussions created difficulties in

the democratic processes. Consequently, students in this group decided to work more on their

composition alone at home rather than collaboratively. Allsup also described a need to reposition

himself in the classroom: "I needed to teach *with* my students, rather than *to* my students" (p. 34,

emphasis in original).

Informal music making also has been explored in a music teacher education program and with in-service teachers. Isbell (2015) examined the experiences of music education students who participated in coursework designed to help them develop vernacular musicianship and engage in informal music making. Participants reported feeling more comfortable working without notation as the courses progressed and when working with collaborative groups. Davis & Blair (2011) found that they needed to provide more support for preservice teachers engaging with informal music learning and teaching. However, once the students participated and became more comfortable with informal learning strategies, the participants increasingly valued these methods of music making.

These studies suggest that implementing informal learning strategies may be beneficial to students. Yet, although they provide insights, these studies do not exclusively describe experiences of vernacular musicians hoping to become music educators themselves. How would vernacular musicians navigate being a student in an institution of higher education whose curricula focused primarily on Western classical musicianship? How would vernacular musicians describe their experiences as a part of that program of study? How does their vernacular musicianship manifest itself in their music classrooms?

Need for the Study

Given that vernacular musicians engage with and learn music in ways that are different from the methods found in more traditional school music settings, this may create difficulties in gaining access to and finding success in collegiate-level education opportunities. As music educators are hoping to find ways to diversify the music student and teacher population, a better understanding of groups not fully represented by the more traditional model could be beneficial. While vernacular musicianship has been discussed in music education literature, little research

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has presented the voices of vernacular musicians who succeeded in their efforts to become music teachers, and even fewer describe their current teaching strategies.

Purpose and Problems

Therefore, with a purpose of improving the experiences of vernacular musicians who want to become music educators so that more vernacular music-making can occur in K-12 music settings, this multiple narrative case study explored the lived musical experiences of two vernacular musicians who successfully became music educators. This study presents viewpoints of two current music teachers who identified with vernacular music making cultures prior to pursuing a degree in music education as well as an ethnographic exploration of how (if at all) their vernacular musicianship contributed to their current teaching. I used narrative inquiry to allow participant voices to be heard as clearly as possible. Narrative also allowed me, as the researcher, to reflect on my experiences with participants and speak to audiences beyond music education through artful narrative writing. Specific research problems included (1) To describe how these vernacular musicians navigated their undergraduate music education programs, and (2) To describe if/how their vernacular musicianship contributed to their practice as music teachers. Sub-questions included (a) How did the participants describe the level of support they received during their undergraduate preparation? (b) How did they describe their undergraduate community and how has it played a role in their teaching practices? (c) If their vernacular musicianship played a role in their classroom, how have students, faculty, colleagues, administrators, parents, and community members responded? (d) How, if at all, did their vernacular music experience manifest itself in their curriculum? (e) How, if at all, did their vernacular music experience manifest itself in their teaching techniques?

CHAPTER 2—LITERATURE REVIEW

In an attempt to understand vernacular music cultures and the musicians within them, I begin this literature review by exploring how vernacular musicians learn. Next I examine how music educators implement vernacular learning into the K–12 classroom. Then, in order to understand preservice educators' experiences with and perceptions of vernacular cultures, I review literature examining vernacular music making within higher education settings. A brief discussion of literature related to vernacular musicians' experiences in higher education closes this chapter.

How Vernacular Musicians Learn

As discussed earlier, in this dissertation I use the term "vernacular" to refer to musicians who learn, teach, create, and perform music primarily through aural skills and participatory methods, both alone and with others, in accordance with common social, historical, and cultural contexts (locally and/or globally). These musicians have been observed in different contexts, and their learning has been described as using different learning styles than those represented typically in school music classrooms. In order to further explore the practices of vernacular musicians in school music classroom settings, I examine literature about how these musicians learn.

Informal Learning

In her groundbreaking work, Green (2002) interviewed 14 popular musicians ranging in age from 15 to 50 years to examine the nature of their learning practices. Specifically, Green examined "popular musicians" who participated in "Anglo-American guitar-based pop and rock music" (p. 9). "Popular music" should be viewed as a broad term that does not encompass all vernacular music cultures, let alone all music cultures that might be classified as "popular

musics." As an example, while rock guitarists and hip-hop producers may both be described as "popular musicians," their teaching and learning styles may not be identical (a notion that Green acknowledges). Green chose her participants as a way to simplify these complexities of the various music-making and learning activities found in the countless genres and sub-genres of popular musics—so the reader might be able to compare and contrast her findings to other areas of popular music.

Green (2002) described the learning processes of these musicians as "informal music learning practices:"

By "informal music learning" I mean a variety of approaches to acquiring musical skills and knowledge outside formal educational settings…Informal music learning practices may be both conscious and unconscious. They include encountering unsought learning experiences through enculturation in the musical environment; learning through interaction with others such as peers, family members or other musicians who are not acting as teachers in formal capacities; and developing independent learning methods through self-teaching techniques. (p. 16)

This process differs from formal instruction, which Green defines as, "Instrumental and classroom music teachers' practices of teaching, training and educating; and to pupils' and students' experiences of learning and of being taught, educated or trained in a formal education setting" (p. 16). Green's definition of informal learning has been used by many researchers who have examined a wide variety of musical cultures and will be important while discussing literature in this chapter. It also may be applicable to the teaching and learning processes described by and observed from participants in this study.

Most participants in Green's (2002) study described their approaches to informal learning as "systematic" rather than "disciplined." These responses originate in previous scholars' statements that classical music is learned through discipline, whereas popular music is learned largely through osmosis. Green quotes Scruton (1996) and Berkaak (1999) to illustrate this point; those who did discuss their learning as disciplined were careful to separate "disciplined" from the negative connotations of the word that might be associated with "work." About systematic learning, Green theorized:

> It is plausible to hypothesize that informal popular music learning begins as a jumble of relatively unconscious processes. In some cases…the skills and knowledge involved gradually become so familiar that the learners cannot effectively conceptualize or analyse what they do…as time goes by and learning progresses, different aspects begin to fall into distinct places, elements become distinguished one from the other and greater levels of conscious systematization develop. (p. 103)

Informal processes also were discussed by Campbell (1995), who interviewed members of two rock bands consisting of 14- to 16-year-old musicians. Campbell reported that members of these groups "got songs" (i.e., prepared cover songs, wrote original music) and the skills to play them through by deeply listening to recordings with an intent of recreating them, a skill described by Middleton (1990) as "purposive listening." Participants tended to write songs at home, then prepared lyric sheets with chord names written above the lyrics. They then brought these sheets to the rehearsals and taught other group members through performance, while the other members watched and listened until they were able to play along through experimentation. While this study provides an excellent example of informal learning in a rock band, the learning process may not hold true in other vernacular music genres.

Forms of informal music learning can exist in cultural contexts outside of rock music or garage bands. Kruse (2014) examined sociocultural contexts (e.g., issues of race, place, space, and class) in the musical processes and lives of hip-hop musicians and discussed their applications for school music. The participants were a hip-hop musician who had dropped out of high school and Kruse, a professional educator and doctoral candidate who was inexperienced as a hip-hop musician.

Kruse (2014) described hip-hop music creation as not "primarily concerned with *how*, [but] understanding beat production practices as navigations of time (*when*) and space (*where*)" (p. 179, emphasis in original). In short, compositional practices of hip-hop producers may begin by searching for and/or recording short beats or samples, which repeat for extended periods of time. Kruse stated:

> The purpose of this repetition (or, "loop") was not to progress from one section to another or to depart from and return to tonic, but rather to create a present sound that was happening "now." Musical time does not "progress" in this loop, but rather producers create a moment or window of time and work inside that time. (p. 180)

Producers then may improvise, experiment, or compose instrumentation over the repeated loop; a process that could take hours or days. In hip-hop communities, collaborative work can be done with musicians working in different locations, making "space" a flexible element for this type of music making. These informal learning practices clearly are different than those found in rock bands or school music ensembles, where learning typically takes place in the same space. This suggests the need for a deeper examination of vernacular and informal learning styles from various cultural contexts.

Woody and Lehmann (2010) examined the ear-playing ability of 24 participants, some with vernacular music-making backgrounds and others who were more classically trained. (The researchers described this second group as "formal musicians.") Participants in this study heard sampled melodies, and then attempted to sing or play them back. The researchers tracked how many singing or playing attempts were necessary before the participants performed the sample accurately. Participants needed fewer attempts when singing rather than playing the melody. Additionally, the vernacular musicians seemed to use their conceptual knowledge of music to improve their accuracy. The researchers stated:

> Starting with such a "blueprint" likely provides a great advantage, allowing mere adjustments, as opposed to having to build an entire representation through a less efficient note-by-note strategy or perhaps through a purely aural memory ("tape recorder in the head") approach. (p. 112)

While Woody and Lehmann describe aural skills as beneficial, this does not fully address how an aural-based musician might perform should they be required to complete tasks using only traditional notation (e.g., sight-reading tests).

Teacher Observations of Informal Learning

Studies related to informal learning practices can provide teachers and researchers with new ways of approaching classroom pedagogies. Some researchers have studied garage bands and informal music communities with the specific goal of applying the findings to the music classroom. A review of this literature may provide a deeper understanding of informal learning practices and the significance and validity of these methods for some music-making experiences outside the traditional classroom.

In an ethnographic study, Jaffurs (2004b) observed and interviewed five members of a rock band in their early meetings as a group. Jaffurs reported that, at times, peer-learning was difficult to recognize, as it could manifest as a quick glance or arguing among group members. Jaffurs also observed "doodling," which she described as "the sporadic and intermittent playing of musical 'licks' and ideas that had nothing to do with the music that the musicians were rehearsing" (p. 196). This learning technique is similar to improvisation, but a musician who is "doodling" repeats short musical phrases, attempting and reattempting different combinations of notes to create a phrase until they are satisfied with the results. Jaffurs explained that this study helped her reexamine her own teaching strategies, and she began to include more informal learning techniques, such as providing a space for more student agency and open discussions about the musics to which her students listened. While these actions may be meaningful additions to any classroom, these methods do not fully represent the informal learning processes found in rock groups.

Davis (2005) examined the learning and writing processes of a three-member rock band, what roles the members played during the process, and how these findings may help inform music teaching. Data were collected through observations, a focus group interview, and the researcher's journal. Similar to Campbell (1995), participants in Davis' (2005) study wrote songs alone or in small groups, then brought these songs to the group for continued composition through collaborative means. In the group settings, the participants' musical enculturation determined the overall musical form and structure, and helped guide their collaborative creation processes. Participants experimented in the music by "fiddling," a process similar to Jaffurs' (2004b) "doodling." Davis describes fiddling as "testing and modifying short musical phrases" (p. 6), until they created something that they enjoyed both as individuals and as a group.

Davis (2005) concluded that music educators should find ways to provide opportunities for student agency and personal expression in their classrooms to help increase students' passion for school music experiences. However, she believed that students may avoid school music experiences for a variety of reasons, including that they are more successful in finding passion and agency in musical experiences outside of classrooms. Yet, those students who find passion and agency in musical experiences outside of the classroom may eventually begin to direct that passion into a desire to teach music, and their lack of experience with school music may pose obstacles to their ability to access music teacher education programs.

To understand how gender affected participation in a popular music course, Abramo (2011) explored rock groups that wrote and performed original music. Participants were in three same-gendered and two mixed-gendered rock groups, and data were collected through observations and individual interviews. Among the findings, Abramo discovered that boys and girls composed music and communicated among group members differently, which caused tensions in the mixed-gendered groups. Female members separated "talking episodes" from "performing/singing episodes," whereas male participants tended to speak less and relied heavily on musical gestures (e.g., quickly naming the key of a song then repeatedly playing a riff for others to emulate). Abramo also discussed how research on popular musics suggests that teaching and learning practices for popular musics may have favored the male participants in his study. Following these practices "might render the girls' practices invisible and push [the girls] away" (p. 37).

Summary

Researchers have examined informal teaching and learning as found in rock bands or "popular" music groups. Musicians in rock groups may rely heavily on aural skills (Campbell,

1995; Davis, 2005; Green, 2002; Jaffurs, 2004b), and rock musicians may create music alone

first, then bring the music to group rehearsals for cooperative composition (Campbell, 1995;

Davis, 2005). However, informal learning practices can vary in different cultural contexts, with

different musics (Green, 2002; Kruse, 2014), and according to gender (Abramo, 2011).

Additionally, while musicians with vernacular music backgrounds may have stronger aural skills

than many classically-trained musicians (Woody & Lehmann, 2010), a further examination is

needed to understand vernacular musicians' participation in school music experiences that focus

heavily on formal music making. In the next section, I will examine informal learning and the

experiences of vernacular musicians in K–12 school experiences.

Informal Music in K–12 Education

As discussed earlier, in some ways, music education as found in the schools does not

match music in the lives of people. To help bridge that gap, some K–12 music educators have

implemented music practices from vernacular cultures into their classroom activities, especially

those representing informal music making strategies as described by Green (2002). I will begin

this section by reviewing literature examining how informal practices have been implemented in

elementary music classrooms, followed by reviewing the literature on how informal practices

have been implemented in secondary classroom settings.

Informal Music Learning in Elementary General Music Classrooms

Few researchers have explored informal music practices in elementary contexts. Kastner

(2014) examined three elementary music teachers and one intermediate-level music teacher who

participated in a professional development community (PDC). Data were gathered through

observations, field notes, audio and video recordings, and collection of artifacts. Participants read

articles related to informal music learning, then met biweekly to discuss the articles and practices

they implemented into their classroom, as well as to brainstorm new ideas for including informal practices in their classroom activities. Participants primarily chose to implement informal learning practices in fourth through sixth grade classes. Kastner reported that participants expressed a need to consider carefully the amount of freedom that they provided (e.g., choosing songs for students or allowing students to choose songs) and the amount of scaffolding given for lessons (e.g., providing lyrics and notation, modeling examples, giving permission, being more hands-off). Additionally, participants reported finding value in the informal learning practices, including an increase in student motivation and independent musicianship abilities. This study does not address questions as to how music teachers who identify as vernacular musicians view these classroom practices and whether those teachers who identify as vernacular musicians can incorporate informal learning techniques into their classrooms more easily and fully than teachers who were more classically educated.

In an action research study, Davis (2013) implemented informal learning practices into her fourth-grade elementary general music class with 24 nine- and ten-year-old students. Data included observations, field notes, interviews, audio and video recordings, and informal conversations with students and their classroom teacher. Participants worked to cover a popular music song over the course of several class periods. Among the findings, Davis discussed peer-directed learning, student decision-making, and connections made between school music and student lives outside of school. Davis stated:

> Opportunities for peer-directed learning are regular components for many units of study, particularly those that rely on aural strategies. The inclusion of students' musical choices created a change in the literature involved in our class music experiences and the approach to music making…Accessibility to popular music prompted some in the study

group to include the music we were learning in school as part of their home-listening

choices signaling an important connection. (p. 45)

Davis found her elementary students to be more than capable of working on and covering a song

aurally with scaffolding occurring "as a result of emergent student need rather than a priori

lesson plan" (p. 45). In other words, music teachers may need to provide support "in the

moment," based upon their individual students' needs.

Informal Music Learning in Secondary Music Classrooms

Literature examining informal music making in secondary classroom settings is

somewhat more robust. McPhail (2013) interviewed teachers and students in New Zealand, as

well as observed classrooms, to investigate teachers' views on and use of classical and popular

musics. There were six teacher participants, varying in years of instruction and type of training

(e.g., classical, jazz, rock). McPhail found that the teachers wanted to accommodate, affirm, and

legitimate the interests of their students. Additionally, most used classical and popular music to

present both formal and informal music knowledge, where the choice of music depended "on

how the knowledge was appropriated or recontextualized" (p. 16). McPhail suggested:

The music classroom needs to be a site of both affirmation and dissonance…Given the

vast range of music available for inclusion within education, the challenge remains to

negotiate what is of most value for students to learn in a twenty-first-century educational

context. Educational environments need to provide both the dissonance required to

inspire learning and the consonance required for students to recognize themselves as of

value within the acoustic of the school. In other words, there is a place for both the canon

and the kids. (p. 18, emphasis in original)

This article highlights the importance of secondary teachers fully understanding their own epistemological beliefs and considering them alongside the needs of their students—an important consideration for all music educators.

Green (2008) provided the most in-depth examination of informal learning practices in a school setting. Green's study took place in 21 secondary schools in the United Kingdom, although the bulk of the findings described in the book came from seven schools, which Green called the "main study schools" including their 11 teachers and approximately 200 students. Data collection occurred through observations and audio recordings of group work, interviews with students and teachers, and video-recorded teacher team meetings. Informed by her study of *How Popular Musicians Learn* (2002), Green piloted a course that she designed, which focused on implementing informal music learning into secondary schools. As a foundation, Green designed the content of this course to focus on five characteristics of informal learning practices: (1) students chose music selections themselves, (2) students copied musical recordings using aural methods, (3) instruction included both peer-directed and self-directed learning situations (i.e., learning alone and with others), (4) learning occurred without a planned sequence of activities, a process Green calls "haphazard learning," and (5) activities placed a great emphasis on creativity, where participants deeply engaged with the tasks through listening, composing, arranging, improvising, and performing throughout the process.

Green's pedagogical design had seven stages, each taking place over several class meetings. The beginning of the course, Stage 1, included students bringing in and listening to recorded music of their choosing and discussing how they believed those popular musicians learned to play that music. The learning continued through "dropping pupils into the deep end" (p. 25) by having groups of students learn to play a song of their choosing by copying a

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recording by ear. Students were provided more scaffolding in Stage 2, during which a song to learn was chosen for and provided to them on a CD with instruments as separate recorded tracks. Stage 3 repeated the activities in Stage 1. For Stage 4, students composed and learned to perform an original work. In Stage 5, members of bands from outside the school visited, and students were able to observe them write a song. The visiting band members then helped mentor the students as they wrote their own songs. Finally, in Stages 6 and 7, students received a CD including classical music and were asked to recreate the performance on the CD using informal learning methods.

Green found that the students' informal engagements with music helped provide tools for deeper listening experiences, which also resulted in deeper discussions about music with their peers. Green proposed that this would not occur if popular musics were taught through more formal methods. Additionally, students originally reported negative opinions of classical music, and stated that they only listened to classical music when adults played it in their cars (i.e., when they had no control over the content of their listening). Although the activities in Stages 6 and 7 did not change the students' perceptions of classical music, students believed that using classical musics to learn informally was still effective. Green's assessment was that this may be due to the unfamiliarity with the music and hypothesized a similar result if classical music were to be replaced by another unfamiliar genre (e.g., world musics).

Instrumental settings. Informal music practices also have been explored specifically within secondary instrumental music contexts. As discussed earlier, Allsup (2003) asked nine high school band students to meet after school to create their own music. Participants divided themselves into two groups, and Allsup asked them to write music that represented a genre of their own choosing using their choice of instruments. Allsup reported that an early factor in

determining the creative processes and group's culture was the genre chosen. Group I became a "jam band" and wrote with more informal music-making methods, whereas Group II believed that "rock was too easy, too formulaic, and predictable" (p. 31), and thus attempted to create using a classical music lens. Allsup reported that Group II had difficulties, especially early on, as they spent a lot of time debating the more conceptual elements of their composition (e.g., form, style, orchestration, language) before they played any music—a strategy that Allsup concluded to be less effective for a democratic creation experience. Group II eventually created a jazz piece, which allowed for more informal methods and a somewhat more cooperative learning experience. Group I placed high value on cooperative and peer learning, which contributed positively to the group's sense of community. In this group, participants cared about each other's voices and perspectives.

Davis (2010) used informal methods with her fifth-grade beginning band class of 20 students. The study began after one student learned to play a Christmas carol by "fiddling," a process similar to that from Davis' (2005) study and "doodling" from Jaffurs (2004b). After the student performed the song for the class and discussed how he learned it, he led the other students in recreating the song in a similar way. This resulted in another student making a "metaphoric connection" (i.e., heard melodic similarities between two songs) to a popular rock song. Her fiddling to recreate the Christmas carol then led to fiddling to recreate the popular tune. Data were video-taped rehearsals, audio recordings of four key informants (i.e., students in the band) during rehearsals, focus group interview transcripts, and observational memos. Davis found that, as students used more informal methods, they began to make deeper metaphorical connections to the music (e.g., hearing a similar beginning context in a Christmas carol as a rock song). Davis concluded that using informal learning techniques fostered a deeper learning

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community, and "incorporating students' ways of being musical [was] more germane to fostering the type of learning community in which students' meaningful musical ways are seen as valid and as making a difference in the learning community" (p. 16).

In a similar setting to Davis' (2010), Adams (2014) mixed formal and informal learning practices in his beginning band class consisting of nine students, ranging from ages 12 to 17 years. Data were collected through interviews, observations, fieldnotes, and memos. Adams continued to use formal teaching strategies with an instrumental method book and created informal lessons to complement them (e.g., copying recordings, group compositional work). Adams, among other findings, reported that students added new characteristics to their definitions of what constitutes a "good musician," with many students shifting perspectives from only performance-related descriptors to a mixing of descriptors of formal and informal-related skills (e.g., performance, aural skills, creativity, reading notation).

Costes-Onishi (2016) examined one teacher's implementation of informal learning methods in a keyboard class of 14 at-risk students in Singapore. The instructor had a formal music-making background and used methods inspired by Green's (2008) work. Costes-Onishi videotaped lessons, had post-lesson interviews with the teacher, as well as a focus-group interview with eight students. The instructor discussed the "productive dissonance" that existed between formal and informal approaches, and she believed that "a more structured approach should come first before allowing students to explore on their own" (p. 324). The instructor believed that, due to this new program, students were more musical, made their own musical decisions and interpretations, and participated in critical musicality. The instructor also believed that mixing informal and formal pedagogies should be more context-dependent, meaning that teachers would need to analyze student needs prior to implementation.

Music technology settings. To investigate how secondary students engaged with music and acted as musicians in a creative environment, Tobias (2012) observed and interviewed three members and three groups (consisting of two or three members per group) of a "Songwriting and Technology Course" (STC). Tobias reported that participants operated in roles as songwriters, performers, sound engineers, recordists, mix engineers, and producers. Moreover, participants acted as "hyphenated musicians," where their enactments in these roles were often overlapping. For example, students may see themselves as composer-performers or as engineer-producers.

In 2015, Tobias returned to the same participants who took part in his 2012 study, but focused on their final culminating projects for the STC course: a recording of an original song. Tobias collected data through video recordings, interviews, field notes, and video reflections. Tobias found the STC course to be a successful vehicle for students to connect their musical learning and engagement outside and inside of school, including how they listened to music (e.g., hearing more detail, listening more analytically). Additionally, participants believed the STC provided helpful resources for their personal goals of becoming professional performers and engineers.

Summary

K–12 music educators who have implemented informal learning practices in their classrooms have often done so with a "popular" musician lens, as described by Green (2002, 2008). Researchers have examined informal learning in elementary schools (Davis, 2013; Kastner, 2014); and in secondary classrooms (Green, 2008; McPhail, 2013), especially within instrumental music (Adams, 2014; Allsup, 2003; Costes-Onishi, 2016; Davis, 2010) and music technology (Tobias, 2012, 2015). Teachers who implement informal activities may need to increase scaffolding techniques prior to students being successful and comfortable in informal

learning processes (Davis, 2013). When implementing informal learning strategies, teachers reported increased student motivation (Kastner, 2014) and improved individual musicianship abilities (Costes-Onishi, 2016; Kastner, 2014; Tobias, 2012, 2015). Participation in informal activities and formal activities in the same classroom changes how students defined musicality (Adams, 2014). Additionally, Allsup (2003) found that musics, such as jazz or "popular" styles, may be more effective with informal learning practices through group composition, as engaging in these genres may result in fewer constraints and more discussion and exploration among group members.

These studies provide a glimpse into informal methods being implemented into formal classroom settings. As informal music learning in K–12 classrooms is relatively new and still somewhat unusual, music education could benefit from an examination of how vernacular musicians who have become music educators would implement informal learning in their own classrooms (if they do at all). Participating as a vernacular musician and teaching vernacular music-making techniques are two different skills. Will teachers' vernacular musicianship skills transfer into their teaching settings, and what would this look like? Would it be different than when teachers who do not identify as vernacular musicians incorporate informal music learning techniques into their classrooms?

Next, I review literature exploring the intersections between vernacular music-making cultures and higher education music experiences. Does the content of and community surrounding collegiate-level music experiences (e.g., support from peers and professors, teaching strategies, preservice classroom teaching experiences) play into vernacular musicians' comfort exposing their vernacular cultures to others in more formal settings and in their success in their music degree programs?

Vernacular Musicians, Musical Skills, and Higher Education

Musicians in higher education are typically those who have been enculturated in Western classical music traditions (Elpus, 2015; Fitzpatrick et al, 2014; Rickles et al, 2015). This suggests that they are musicians who have less experience with informal learning strategies, as these typically are not incorporated extensively in traditional Western classical musical traditions. The following section will examine preservice teachers' perceptions of popular musics and its incorporation in the music classroom as well as musicians' experiences participating in vernacular cultures through creative musicianship and vernacular music-making experiences. Last, I explore the few articles that discuss the experiences of musicians who identified with vernacular cultures and pursued undergraduate degrees in music.

Preservice Teachers As Creative Musicians and Teachers

Creative musicianship is central to most vernacular music cultures and informal learning experiences. Randles and Smith (2012) surveyed 159 preservice music teachers in the United States and England and compared their musical identities as creative musicians. The survey included items related to improvisation, composition, popular music, and "new music" ensembles. Randles and Smith found that preservice teachers from both England and the United States valued creativity highly. The authors described preservice teachers from England felt more prepared to teach composition activities, possibly due to their exposure to composition in secondary schools:

> Since a higher priority was placed on the value of composition as a component of the
> English system, these future teachers can be characterized as having been given the
> chance to develop identities as composers, which would consequently lead to them
> valuing the act of composition to a greater extent than the future teachers who were

brought up in the primarily large ensemble performance-based model of US music

education. (p. 183)

As the preservice music students in the United States were less likely to participate in creative

music-making in secondary schools, their identities as creative musicians may not have been as

well developed, which resulted in their lower confidence in teaching these skills to others.

Improvisation is an essential component of creativity in the classroom. Bernhard (2012)

surveyed 196 undergraduate music education majors to examine their confidence in teaching

improvisation according to the NAfME K–12 Achievement Standards. Throughout their

undergraduate experiences, these participants engaged in structured improvisation activities, as

well as field experiences that included the teaching of improvisation. The survey instrument

included a five-point rating scale, with 1 meaning "no confidence at all" and 5 meaning "great

confidence." Bernard found that preservice teachers felt "slight" (3 point rating) to "moderate

confidence" (4 point rating) in their own abilities to improvise ($M = 3.55$). Despite this

somewhat low confidence level in their own improvisation abilities, preservice teachers felt

confident in teaching improvisation to elementary-level students but less confident in teaching

high school students. Bernhard suggested that preservice teachers should be given more

opportunities not only to engage actively in improvisation activities, but also that music teacher

educators should provide field experiences, during which preservice teachers can observe and

practice teaching improvisation to others.

Wright and Kanellopoulos (2010) evaluated journal entries from two groups of preservice

teachers who participated in an improvisation course, which the authors describe as one method

to experience informal music learning. For this study and course, participants from two

universities were involved in small and large group improvisation activities and group

improvisational composing, and kept journals of their experiences. The researchers found that the students' entries suggest:

> …fruitful linkages between improvisation and the development of the qualities of empathy, mutual respect, willingness to take risks and openness to new conceptions of music and musicking necessary for music teachers to be able to work with new approaches to music education…(pp. 81-82)

Wright and Kanellopoulos suggest that improvisation may be a way to engage students in "musical problem solving," wherein musicians apply musical knowledge as a "solution" (e.g., an improvised line) to a "problem" (e.g., a chord progression). The authors described improvisation as a natural way to make musical problem solving more open-ended (i.e., musical problems may not have only one correct response), which may be different than other creative musical experiences that students may encounter.

The studies in this section challenge the current state of common collegiate curricula and support the values and claims made by the CMS Manifesto (Task Force on the Undergraduate Music Major, 2016), which calls for making creativity more central to curricula. Given that the Manifesto also calls for different musical experiences in terms of broadening the repertoire for preservice music educators, perhaps it would be beneficial to examine literature related to informal and popular music courses in higher education. What are preservice teachers' perceptions of popular music? How do preservice educators' musical lives outside of school compare to what is taught in undergraduate curricula?

Preservice Teachers' Perceptions of Teaching Popular Music

Researchers have investigated the roles that vernacular musics have played in the lives of preservice music educators, including how vernacular musics factor into preservice music

educators listening preferences and how preservice music teachers perceive different genres of musics. Springer and Gooding (2013) surveyed music education students ($N = 82$) to examine their perceptions of incorporating popular musics in a traditional music classroom. While preservice teachers had mixed attitudes toward the inclusion of popular musics in classroom activities, they believed that popular music could be an effective tool to teach the National Standards for Music Education. Participants also believed that their collegiate-level experiences left them unprepared to teach popular musics, as "the majority of participants (86.3%) responded that they had either zero or one class that included teaching skills specific to popular music in their undergraduate coursework" (p. 31)—which may be true even for musicians with vernacular music-making experiences, as they may not have had previous experiences in teaching these musics to others. When asked where the use of popular music was most appropriate, participants stated that popular music is most appropriate for marching bands and for use in guitar classes. The respondents believed that popular music lacked "depth or complexity" (p. 32) and that the arrangements of popular music for ensembles were of poor quality. These findings further support the importance of encouraging music teachers to more fully consider how their own epistemological beliefs coincide with the needs of their students.

Also examining the perceptions of music education students, Kruse (2015) surveyed preservice teachers ($N = 124$) to explore their experiences with and attitudes toward the incorporation of different musical genres into school music settings. Out of 16 possible genres, participants performed classical music the most by far (both in their past and currently). Participants responded to open-ended questions in favor of a more culturally diverse representation of musical genres in schools. However, many also believed that they were performing a service by teaching Western classical musics and had responsibilities to carry on

the foundations and traditions associated with classical music, as students did not come into

contact with classical music at home. Kruse recommended changing curricula, audition

requirements, and teacher educators programs to promote and encourage diversity. He suggested

that music teacher education programs provide more pathways for non-classically trained

musicians (i.e., those who have backgrounds outside Western classical performance) to become

successful music educators. Kruse concludes:

> As long as music teacher education programs hold the keys to music teaching careers, the
> responsibility for music inclusiveness, relevance, and diversity in school music programs
> rests in part on these institutions…This study demonstrates that at least some populations
> of preservice music teachers do not reflect the music diversity that so many music teacher
> educators apparently value, calling for further investigations of acceptance practices and
> curricula in American music teacher education programs. (p. 21)

Kruse's work challenges educators who say they want a more culturally diverse music

educational experience for their students but still hold strong values in Western classical

traditions. He stresses the need for expanding the musical diversity of music classrooms at all

levels of instruction, including within music teacher education programs.

Music education students were among those sampled by Woody (2011), who used a

questionnaire to assess the musical tastes and the amount of time that 118 music majors listened

to music. Participants included undergraduate students pursuing Music Education degrees (45%),

Bachelor of Music degrees (37%), and Bachelor of Arts degrees (17%).[7] Woody found that the

participants listened to music more often for leisure than for study or school-related activities

(e.g., coursework, performance ensembles). In an open-ended response, participants listed the

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[7] One respondent did not disclose a major.

genres to which they typically listened. Styles typically associated with vernacular music-making cultures (e.g., rock, pop, alternative, country, hip-hop) were listed more often than those associated with more formal learning (e.g., classical, opera, wind band, drum and bugle corps). However, the results of this question suggested a diverse list of genres for listening overall. Woody described this broad list as "encouraging" and stated:

> If music education majors can learn to integrate diverse styles in their iTunes playlists, perhaps they can also expand their performing and teaching skills to include a similar stylistic breadth…By embracing the world of vernacular music, the music teachers they produce may graduate better equipped to serve the students they will be charged to educate. (p. 26)

These broad listening preferences of music majors may also indicate an openness to participate in music-making experiences rooted in these genres.

Wang and Humphreys (2009) examined required courses for one major university to see the percentage of time professors dedicated to 13 styles of music. The researchers found that a hypothetical class would spend approximately 99.77 percent of their time studying and performing music from Western traditions. Consequently, only 0.23 percent of a student's time would be spend on music styles outside of these Western traditions (i.e., Asian, Native American, African). Out of the 13 styles of music, popular musics were ranked ninth in amount of time dedicated for study. These percentages implicitly express this institution's value of Western musics over other traditions. For music education students who identify with musics outside of these traditions, it may appear that their musics may not be worthy of study.

Preservice Teacher Participation in Vernacular Cultures

Researchers recommend that higher education institutions provide more opportunities for preservice educators to participate in experiences with vernacular cultures and informal learning (Bernard, 2012; Bernhard, 2012; S. G. Davis & Blair, 2011; Isbell, 2015; Jones, 2008; Kruse, 2015; Randles & Smith, 2012; Springer & Gooding, 2013; Woody, 2011; Wright & Kanellopoulos, 2010). Some higher education settings have begun implementing coursework so that preservice teachers may participate in these music-making experiences. I will now review literature exploring these experiences.

Davis and Blair (2011) provided an opportunity for preservice music educators to engage with popular music and informal learning, and observed their behaviors while doing so. These preservice teachers were given a song to cover (The Beatles' "Day Tripper"), and, after the students struggled, Davis provided a lesson in aural analysis of the song. Then, a few students who were comfortable with informal learning processes also helped scaffold the lesson for classmates, and students eventually successfully completed the assignment. The authors found that the participants shifted their values after they engaged in the informal learning experience. Davis and Blair concluded that, while engagement with informal music making is imperative for preservice music teachers, significant amounts of time must be provided to help the process bloom and encourage deeper senses of community among students.

Using observations, interviews, field notes, photographs, journals, artifacts, as well as audio and video recordings, Ezquerra (2014) explored preservice teachers' perceptions of a course with vernacular music-making experiences. Data were collected over two semesters, with 24 participants in the first semester and 10 participants in the second. During both semesters, participants worked in small groups to create music. As a result of their experiences, participants

described their positive ability to create and share music through more vernacular methods. Participants also described the roles that they played in vernacular music making as more robust than those found in traditional methods. Similar to Tobias' (2012) participants, musicians described a need to fulfill many roles simultaneously as well as switch between roles to help their vernacular groups succeed.

Unfortunately, Ezquerra's description of his classroom setting as it related to vernacular music is somewhat problematic:

> It was [*sic*] important to note that this *was not* a vernacular setting. There was no smoking, no drinking, no fighting, no mosh pits, the volume was limited, and we were all there for educational purposes. We were still in the confines of a university, so it would have been impossible to recreate a vernacular setting like an outdoor music festival. (p. 120, emphasis in original)

I disagree that any of these criteria are necessary for a "vernacular setting," as none are essential to create a meaningful vernacular musical experience. Many vernacular cultures found in a wide variety of settings do not match any of the components of his description, which is filled with stereotypes and generalizations.

Isbell (2015) explored 64 undergraduate and graduate music teachers' experiences with courses designed to develop vernacular musicianship. In these courses, participants learned and arranged songs using more informal methods, such as playing by ear, peer-directed learning, and with little to no use of music notation. Data were observations, video recordings of rehearsals and performances, student course evaluations, and artifacts (e.g., notes, lyric sheets). Only four participants had previous experiences in rock bands or vernacular groups, while the majority (86%) had no experience in making music outside of school. Participants described the courses

as useful in helping them develop the skills of playing an instrument, improvising, listening, and memorizing music. Participants valued learning to play by ear, and described feeling comfortable in these experiences overall. However, they were less comfortable in exposing future students to this type of experience. Isbell concluded:

> A vision of music education that incorporates vernacular musicianship need not be one devoid of traditional conductor-led large ensembles…The initiation of change can start in the curricula of higher education, where young people learn how best to capture and develop the curiosity and creativity of diverse student populations through the development of their vernacular musicianship. (p. 10)

Given the participants' valuing of the skills learned and positive experiences in these courses, it would be interesting to know whether the participants engaged their future students in experiences such as these.

Self-perceptions and Self-efficacy

A term coined by Bandura (1977), "self-efficacy" is described as the belief in one's self to be able to complete a given task. Self-efficacy is a task-specific term, meaning that a single person performing similar tasks may have radically different levels of self-efficacy for each. For example, one's self-efficacy for performing a melody for a saxophone can be completely different from one's self-efficacy for improvising a melody on a saxophone. Those with higher self-efficacy typically have a more successful outcome in the learning process (Bandura, 1993). Although it may not be directly responsible, a perpetuation of the Western classical model may partially contribute to students' self-efficacy as a performer, especially if they identify with musical cultures outside of Western classical traditions.

Salvador (2015) evaluated essays from elementary education majors ($n = 35$) to examine their musician identity development. While none of the participants were music majors, several had participated in music at some point in their life and, "All of the students interacted with music socially (e.g., going to clubs or concerts, sharing music with friends) and individually (nearly omnipresent iPods)" (p. 215). However, none of the participants described themselves as "musical" or as a "musician." Among the findings, many participants stated that they felt like a musician at some point in their life (e.g., elementary general music, school); however, many also discussed school music as contributing to why they stopped considering themselves to be musicians. Salvador suggested that educators help students redefine what it means to be a "musician" as a way of helping them reclaim their musician identity and improve their self-efficacy. For example, music educators can be supportive of any type of musicianship (e.g., singing, playing an instrument, beatboxing) and any skill level, to help change students' perceptions as to what it means to be a "good musician" so that their definition is more inclusive. Salvador states, "Perhaps music teachers could ask this question, and propose inclusive and flexible definitions of "musician" to help students see the myriad of ways that someone might musick" (p. 228).

Randles (2011) surveyed 4th through 12th grade students ($N = 1,219$) to examine perceptions of what it meant to be a "good musician." Of the participants, 56 percent were not participants in school music. Randles found that, for each grade level surveyed, the top definition for "good musician" was described as one who performed and practiced an instrument. Additionally, Randles found that the older the participants, the less they believed themselves to be good musicians. Randles stated:

One might propose that because students are more focused on the characteristics and qualities of music in their schema of "musician" (as evidenced by the relatively strong relationship of the response category "general music characteristics—listening— instrument pedagogy" to grade level, $p < .001$), then they are realizing that they are not living up to what they see as being important aspects of a "good musician." In other words, the more they learn about rhythm, melody, and harmony, as well as proper instrument technique, the more they realize that they are not measuring up to the standards. (p. 5)

Randles presents a model for musician identity development, which progresses over time and can be influenced by peers and teachers through "a larger cultural framework composed of culturally bound personal psychological beliefs about what it means to be a good musician" (p. 6). Among Randles' recommendations for higher education, he encourages a "higher priority on the teaching of music composition, improvisation, and songwriting in the school music program" (p. 6).

Shouldice (2014) used Randles (2011) as a model to examine first- through fourth-grade students' ($N = 347$) perceptions of what it meant to be a "good musician." Similar to Randles, Shouldice found that students described a "good musician" as one who plays and practices an instrument, and, the older that the participants became, the less they considered themselves to be good musicians. Interestingly, some participants believed that they had musical ability outside of the Western classical tradition, yet still did not consider themselves to be a "good musician." For example, when Shouldice asked a participant if he perceived himself to be a "good musician," he stated that, while he could rap and beat-box, his (self-assessed) lack of singing ability translated

to him not considering himself to be a "good musician." This may be due to the way that he observed music was valued in his school.

Hewitt (2015) examined 340 middle and high school band students to help him to understand any correlations that may exist among performers' self-efficacy and self-evaluation. First, participants looked at a musical excerpt and, with an evaluation form, indicated how confident they felt in performing the excerpt. Participants then played the excerpt, and then evaluated their own performance. Later, a team of judges evaluated audio recordings of participants' performances. Among the findings, higher-performing students were more harsh and less-accurate in their self-evaluations, while lower-performing students tended to overrate themselves. Additionally, male performers tended to be more confident than females, but females were more accurate in their evaluations of their performances. Hewitt suggests that "…music teachers may want to spend time teaching learning strategies and helping to instill positive beliefs in students, as these interventions raise self-efficacy" (p. 307).

Students with Vernacular, "Non-traditional," Backgrounds

Although there clearly is a need for music curricula in the United States to be more inclusive, it remains possible for some musicians from other musical cultures to access undergraduate music experiences successfully, pursue music degrees, and successfully become music educators. These students have been labeled as "non-traditional" musicians, as they do not fit the more "traditional" mold of students who have been educated in K-12 schools in the Western classical tradition. Researchers often have defined "non-traditional" students by how they differ from traditional students in a variety of ways. While age is the most common factor (Bye, Pushkar, & Conway, 2007), other factors also play a role, such as enrollment time after high school, financial independence, and musical background. As preservice teachers, these

students may experience increased anxiety and isolation, and they may have multiple commitments that are not experienced by their more traditional colleagues (Eifler & Potthoff, 1998).

Brewer (2014) categorized his participant, Alex, as "non-traditional" in two ways: by status (i.e., he was 34 years old, which was significantly older than other undergraduate students in the program, married, had a child, and was financially independent) and by musical background (i.e., he had an informal music background). Prior to attending the university music education program, Alex had spent nearly twenty years performing music professionally with electric guitar and bass guitar, but he did not learn to read sheet music and relied heavily on his aural skills. Alex began participating in a university jazz ensemble, which eventually led him to audition for another university's music program. He was admitted, which Alex self-described as "conning" his way in, as the audition did not require sight-reading, and he could play his prepared pieces well. Throughout his time in the program, Alex struggled with anxiety of being "found out" for his lack of notation reading ability and described himself and his abilities as "undervalued" by music faculty outside the music education department. Alex faced concerns in his student teaching experiences that were similar to those of the more traditional student teachers (e.g., student behavior problems, assessing musical learning in authentic ways).

In a narrative case study, Kastner (in press) interviewed and observed the teaching strategies of Nicole, a music educator who implemented informal music practices into her general music classroom of fourth and fifth graders and into a songwriting course for students at an alternative high school. Nicole was trained classically in clarinet, and, although she is not considered fully "non-traditional," she began to question her identity as a musician in high school when she was confronted with the limitations of her instrument in terms of accompanying

herself while singing as well as what types of music were played typically on that instrument. Her desire to compose, improvise, and her love for popular musics situated her differently than many of her music education peers. Nicole felt a need to conceal her love of popular musics from her teachers, in the fear that she would appear to be less of a musician because of her musical preferences. As a result of student teaching in a classroom that included popular musics and informal teaching strategies, Nicole felt more comfortable including these musics and strategies in her first teaching position. Although students, parents, and administrators viewed her teaching popular musicianship positively, Nicole felt that fellow music teachers still believed her to be less of a music teacher for not focusing more on classical music and techniques.

Bernard (2012) interviewed seven music educators who had non-traditional backgrounds in relation to the music styles in which they engaged prior to enrolling in an undergraduate music education program. Participants described having heightened insecurities about their previous training and background, yet believed that their non-traditional skills and backgrounds could offer a lot to their students. According to several participants, their non-traditional backgrounds meant that they would be able to introduce new repertoire and performance settings to their students, as well as have stronger connections to their students because they were more closely connected to the music to which the students were listening outside of school. Participants also believed that their musical abilities made them more flexible as teachers, that they were more open to learning new things, and that their non-traditional backgrounds also meant having multiple experiences of being a "beginner" (e.g., learning multiple instruments for the first time), all of which would be useful in teaching. Bernard recommends that institutions provide training for all students in the repertoire, performance practices, and pedagogy of popular and non-Western musics. Additionally, Bernard calls for institutions to provide better support for music

education students with non-traditional backgrounds, and help them to succeed in their more traditional course offerings.

Summary

Efforts to diversify school music experiences and connect classroom learning to vernacular cultures more fully have resulted in adding courses in creative musicianship and improvisation (Bernhard, 2012; Randles & Smith, 2012; Wright & Kanellopoulos, 2010). Preservice teachers from the United States who have participated in courses such as these have reported low confidence levels in their improvisation abilities (Bernhard, 2012; Randles & Smith, 2012), possibly resulting in their decreased confidence in teaching improvisation to older students (Randles & Smith, 2012). Although preservice teachers report that they value popular music (Kruse, 2015; Woody, 2011) and creativity (Randles & Smith, 2012), many are hesitant to teach these skills to future students, as their own epistemologies are rooted in Western classical musics (Isbell, 2015; Kruse, 2015; Springer & Gooding, 2013).

These perceptions may change with participation in vernacular music-making activities. Some teacher education programs already have begun implementing informal music making experiences into their curricula, and researchers have reported that participating in informal music making has helped preservice teachers change their perceptions about this type of music making (S. G. Davis & Blair, 2011), gain new skills (Ezquerra, 2014; Isbell, 2015; Wright & Kanellopoulos, 2010), and prepare them better to teach vernacular methods in future classrooms (Randles & Smith, 2012; Wright & Kanellopoulos, 2010). Many researchers recommend that higher education institutions provide more opportunities for preservice educators to participate in vernacular and/or informal music-making experiences (Bernard, 2012; Bernhard, 2012; S. G.

Davis & Blair, 2011; Isbell, 2015; Jones, 2008; Kruse, 2015; Randles & Smith, 2012; Springer & Gooding, 2013; Woody, 2011; Wright & Kanellopoulos, 2010).

Perhaps expanding collegiate experiences also would help diversify student populations in music classrooms. "Non-traditional" students with vernacular backgrounds who enter a more traditional space (e.g., music teacher education programs) as an outsider may experience more anxiety, as well as feel a need to hide their identities as musicians (Brewer, 2014; Kastner, in press). However, some "non-traditional" students feel that their vernacular music experiences gives them a unique perspective and a unique set of skills that strengthen their identities as educators (Bernard, 2012).

Conclusion

Documents such as the CMS Manifesto (Task Force on the Undergraduate Music Major, 2016) have called for music education curricula to provide more diverse music-making experiences, especially ones rooted in musical creativity. More vernacular music processes are being implemented in K–12 classrooms and higher education. Yet, researchers who have examined teachers who implement informal music practices have generally discussed methods found in rock bands as described by Green (2002, 2008). As different vernacular music cultures learn and teach in different ways, there is a definite need for deeper explorations of more vernacular cultures that learn in more diverse ways and the musicians who identify with these cultures as they engage in music teacher education and as teachers in K-12 school music.

Chapter 3—METHODOLOGY

Purpose and Problems

Therefore, with a purpose of improving the experiences of vernacular musicians who want to become music educators so that more vernacular music-making can occur in K-12 music settings, this multiple narrative case study was to explore the lived musical experiences of two vernacular musicians who successfully became music educators. Specific research problems included (1) To describe how these vernacular musicians navigated their undergraduate music education programs, and (2) To describe if/how their vernacular musicianship contributed to their practice as music teachers. Sub-questions included (a) How did the participants describe the level of support they received during their undergraduate preparation? (b) How did they describe their undergraduate community and how has it played a role in their teaching practices? (c) If their vernacular musicianship played a role in their classroom, how have students, faculty, colleagues, administrators, parents, and community members responded? (d) How, if at all, did their vernacular music experience manifest itself in their curriculum? (e) How, if at all, did their vernacular music experience manifest itself in their teaching techniques? Narrative inquiry was used to allow participant voices to be heard clearly and in hopes that the findings will speak to audiences within and beyond the music education community.

Researcher's Lens

Humans perceive their world through sociocultural lenses, creating unique understandings of experiences. While the focus of narrative inquiry typically is on the voices of the participants, a researcher interested in narrative inquiry inevitably brings preconceived viewpoints that help frame the questions and perceptions. The researcher's lens should be revealed in qualitative research as well as written narrative, explaining to the reader how they

came to the topic and what limitations their view may hold (Clandinin & Connelly, 2000; Denzin & Lincoln, 2005).

Although I will explore my background and lens with more detail in Chapter 4, I approached this dissertation as a vernacular musician who became a music educator. After nine years of public school teaching experience, I am now a Ph.D. candidate at a large Midwestern university. My experiences as a musician who did not identify fully with normalized music education in the United States influence much of my work, in that I feel compelled to help suggest ways of representing more fully the multifaceted world of music making and the vast myriad of musicianship identities in school music experiences. Although my own lens has informed much of this study, it is my goal to represent the uniqueness of each participant's voice and experiences.

Theoretical Framework

A theoretical framework helps to inform a study and literature review (Creswell, 2007). Yet, according to Clandinin and Connelly (2000), "Formalists begin inquiry in theory, whereas narrative inquirers tend to begin with experience as expressed in lived and told stories" (p. 40). For this narrative study, I examined the lived experiences of two other individuals and therefore my theoretical framework evolved as I learned from my participants. It will, however, be worthwhile to discuss a theoretical frame that I will occasionally draw upon when interpreting the results of the study.

Role and Occupational Identity Development in Music

Preservice music teachers begin to learn and display behaviors and actions associated with being a music educator by interacting with fellow students and faculty. This helps develops

a role-identity. The term "role-identity" originally was discussed in McCall and Simmons (1966) as:

> The character and the role that an individual devises for himself as an occupant of a particular social position. More intuitively, such a role-identity is his imaginative view of himself *as he likes to think of himself being and acting* as an occupant of that position. (p. 65, emphasis in original)

Bouij (2004) further explored role-identity theory:

> The role-identity theory states that we have a set of role-identities for all social positions we occupy. This means that our set of role-identities reflects our social experiences. These role-identities influence each other as a result of our interaction. Important is how we experience role-support or lack of role-support from people we meet. (p. 3)

For vernacular musicians, this role-identity support could be difficult to come by, especially if their peers or educators have not had vernacular music-making experiences themselves.

Bouij (1998) separated music education role-identities into four quadrants, set on a horizontal and vertical axis:

> The upper part of the figure represents a desire to meet different kinds of music and a desire to acquire a set of different more or less practical music skills. In the lower part of the figure there is instead a desire by the individual to concentrate on *his own* [*sic*] genre and *his own* [sic] instrument. (p. 25, emphasis in original)

Figure 1: Bouij's (1998) salient role-identities during music education

BROAD MUSICAL COMPREHENSIVENESS

Musician/
all-round musician

Pupil
centered
teacher

PROFESSIONAL
ROLE AS
MUSICIANS

PROFESSIONAL
ROLE AS
TEACHERS

Performer

Content
centered
teacher

NARROW MUSICAL COMPREHENSIVENESS
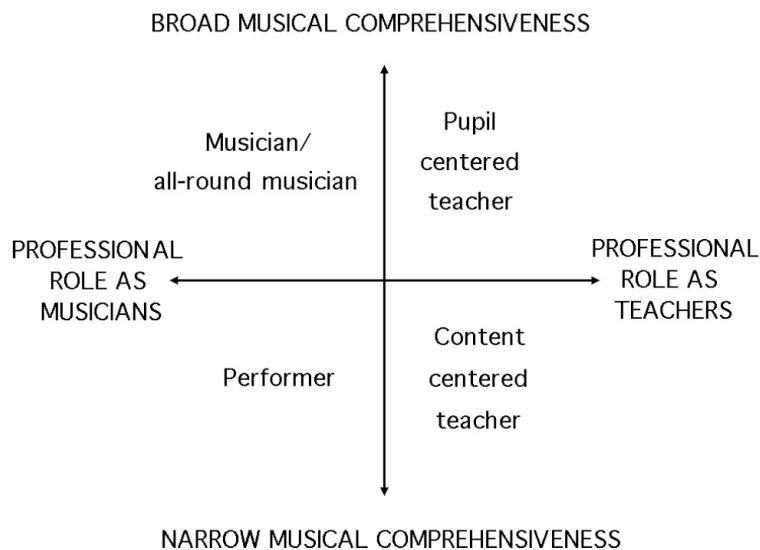
This figure includes a horizontal axis showing the roles for which a musician is striving in the profession (professional role as a teacher or the broad professional role as a musician). The "all-round musician," found in the upper left corner of the figure, is interested in learning many various musical styles so as to be well-rounded. In the bottom left quadrant, the "performer" has an interest in becoming a working musician through a more specific musical culture, tradition, or style. The "pupil-centered-teacher," represented in the upper right quadrant, refers to teachers wanting to provide an educational experience to students in a broad sense, not necessarily in music specifically but rather an education *through* music. Finally, the bottom right quadrant represents musicians who may identify as a "content-centered-teacher," where they have a strong desire to teach specific music skills and have a strong desire to be top-notch players and models for their students. Musicians can identify in multiple roles, although some may be more salient than others, and they can change role-identities over time.

Some students may have difficulty placing themselves in only one quadrant of Bouij's (1998) role-identities, resulting in a desire to place their own identity plot somewhere near the

center of the axis (Draves, 2014). Experiences in music teacher education programs have been shown to change the occupational identities of their students, including the types of music teaching (e.g., ensemble teacher, general music teacher) and means of teaching music (e.g., performance ensemble, music technology) in which they seek to engage (Albert, 2016). Preservice music educators may find that field experiences and peer teachings impact identity development (Albert, 2016; Draves, 2014; Isbell, 2008) and various components of a music education community (e.g., interactions with peers, faculty, and graduate students) may be disruptive influences to role-identities (Albert, 2016). Additionally, the balancing of experiences and values of an institution (i.e., a program where teachers are also strong performers) have been shown to positively affect role-identity development as performers and teachers in undergraduates (Austin, Isbell, & Russell, 2012).

Role-identity theory can help frame the participant experiences in this dissertation. In addition to the research discussed above, other researcher perspectives may be more applicable to experiences of the more specific population of vernacular musicians. As described in Chapter 2, during undergraduate experiences, a lack of support for vernacular musicians, who may be considered "non-traditional," may result in their keeping personal and musical identities a secret from peers and faulty in fear of being "found out" (Brewer, 2014), which may create role confusion. In Kastner's (in press) narrative study of a first-year teacher with both formal and informal music-making backgrounds, the participant described a similar fear, using a metaphor of concealing a bruise, or a "blemish on her musicianship" (p. 15). These findings may be reflective of the level or type of support these musicians encountered from faculty and peers, especially when considering their vernacular musicianship.

Narrative Inquiry

This study employed narrative inquiry. Several definitions exist of narrative inquiry. Essentially, narrative can be understood as both a method and a phenomenon (Connelly & Clandinin, 1990; Pinnegar & Daynes, 2006). In other words, as people reflect on and inform others of their past experiences, they do so in the form of a story. Narrative inquirers strive to describe these lived experiences and stories through their research, as they collect stories from others and write about their own experiences while doing so (Chase, 2005; Clandinin, 2006; Clandinin & Connelly, 2000; Connelly & Clandinin, 1990; Creswell, 2007).

Connelly and Clandinin (1990) explained, "Narrative and life go together and so the principal attraction of narrative as method is its capacity to render life experiences, both personal and social, in relevant and meaningful ways" (p. 10). Given that people interpret experiences through sociocultural lenses, narratives provide a way for readers to understand lived events as the participants viewed them. The goal for narrative inquiry is not to find causality in an event, but rather to describe how the event was lived and perceived by the participants (Connelly & Clandinin, 1990).

Narratives may consist of elements of time, place, and scene (Clandinin & Connelly, 1990), with a plot presented through a three-dimensional space of interaction, continuity, and situation (Clandinin & Connelly, 2000). Interaction refers to the personal and social space in which the event and experience occurs; continuity refers to the event and experience as seen in the past, present, and future; and situation refers to the location of where the event and experience are situated. The researcher presents these elements to provide as rich a description of the experiences and events as possible (Creswell, 2007).

One unique aspect of narrative inquiry is how voices of both the participants and researcher can be heard (Clandinin & Connelly, 2000). The researcher seeks out participants who have lived specific experiences in the topic being studied. The researcher's voice also can be heard through their reflection on their own views, stories, and beliefs through the shared experiences with the participant.

The human experience is understood uniquely by each individual. Narratives can provide ways to understand more fully how individuals comprehend the world around them, where dominant power structures exist, and how they impact people. Just as readers can learn and grow from the stories told in narrative inquiry, participants also can reflect on their experiences through their telling and retelling of their own narratives.

Narrative inquiry is designed to tell rich and descriptive stories. Researchers in education are especially interested in narrative inquiry as it is aimed to help describe the lived experiences of people (Clandinin, 2006, 2009; Clandinin & Connelly, 2000; Connelly & Clandinin, 1990; Moen, 2006). Moen (2006) explained that a classroom is multifaceted, where researchers typically explain the complexity by dividing it into several elements, losing sight of the whole in the process. "Narratives from classrooms capture both the complexity and, as we have seen, the multivoicedness of teaching" (p. 65). How the participants understood their own experiences and how they navigate this "multivoicedness" in their teaching environment was an important consideration throughout my research process.

Narrative Inquiry in Music Education

Narrative inquiry can be a useful tool for music education researchers because it can be used to illuminate the many, rich stories found in music education classrooms. Narrative design can allow for an empowerment of marginalized voices in music education, including those who

can be ignored by more traditional modes of inquiry (Bowman, 2006; Clandinin, 2009; McCarthy, 2007; Stauffer & Barrett, 2009). These voices tend to be lost in other forms of inquiry, as they can be placed in larger groups with common themes. The power of narrative inquiry comes from the individual participants, and their unique experiences and situated understanding of the world can help frame a new appreciation for lives lived in and through music.

Several authors have discussed narrative inquiry specifically and its possibilities for music education research. Stauffer and Barrett (2009) explained that narrative inquiry could allow for stories of musicians who are not typically represented in music education research:

> This collective interest in and turn towards narrative is consistent with the music education profession's move away from singular grand tales of music, music making, and music teaching and learning and towards consideration of multiple stories, multiple voices, and multiple meanings of music and musicking. The collective turn towards narrative in music education is also consistent with the profession's move towards embracing multiple means and multiple lenses for examining the new and recurring complexities of music in life and learning. (p. 19)

To Stauffer and Barrett, narrative inquiry can move scholars more "toward resonant work," accomplished through researchers being respectful, responsible, rigorous, and resilient.

Bowman (2006) also addressed the ability of narrative inquiry to give marginalized populations in music education more of a voice than in other forms of inquiry. According to Bowman, narrative provides researchers with lesser-heard stories that cannot be ignored…stories of musicians who have found themselves silenced in the classroom, research, or both. "Narrative inquiry also attempts to understand music and music education from the bottom up and from the

inside out—offering to restore some of the power and significance of which they have been deprived by off-the-rack, one-size-fits-all accounts" (Bowman, 2006, p. 13). Bowman continued by stating that often music education research is too focused on absolutes and restrictive methodologies. The methodology in narrative inquiry can be more fluid and emergent, and therefore its use may be freer to disrupt a method-obsessed discipline.

Narrative inquiry is not a "magic bullet" that can be used by all researchers (Bowman, 2006). Stauffer and Barrett (2009) stated, "Narrative is not a panacea, but rather one way to make audible the voices, experiences, and meanings of individuals and communities engaged in music and to raise those questions that are often left unasked" (p. 19). However, narrative is especially useful for music educators seeking to provide deeper understanding of individual lived experiences and how music exists in the lives of people. Narrative inquirers do not seek to tell broad stories meant to be applicable to everyone. Instead, they seek to "only tell local stories (this story) as persuasively or authentically as possible" (Bowman, 2006, p. 9). Whether these stories apply to many or few, narrative inquiry can help describe the multifaceted world of musicians.

According to Clandinin and Connelly (2000), narrative researchers must be respectful of the participants. Being respectful refers to a researcher getting to know and becoming known to the participant. This can occur through deep listening and prolonged engagement, so that a mutual relationship can develop. Narrative researchers must be humble, persevere (even if stories are difficult or uncomfortable), and recognize that knowing is locally and socially situated, so any voice has the potential to inform others.

Narrative researchers also should seek to be responsible for representing marginalized voices as they tell and re-live stories, and they must allow participants' voices to be heard and

express their interpretations of events. This can be a difficult process as, ethically, researchers must be sensitive not to drown out participant voices with their own. Rigor is a desired quality in narrative research and requires that a researcher be completely engaged with what is happening with the participant. As researchers bring their own perspectives to the narrative, they must be responsible and conscious of how that may be providing context to what they see and hear at all times. Finally, researchers need to be resilient so that their writing stands the test of time and scrutiny through honest and critical storytelling. If work is truly resilient, it will be open to multiple interpretations and accessible to differing audiences.

McCarthy (2007) also addressed the importance of hearing individual voices and experiences of musicians. Among several other unique music education-related elements, McCarthy discussed the ability of narrative inquiry to explore identities in music. Students have pre-established relationships with music that may be different from what they find in school music classrooms. McCarthy addressed these differences between how music exists in the lives of students and how music appears in American education, as well as how this tension creates possibilities for narrative inquirers:

> Such relationships are often in tension with one another, given the differences in generation, musical taste, identities in music, and the disjunction that can arise between a teacher's background and training in music, and the realities of teaching the next generation who frame their stories using different technologies and values. There is potential here for complex narratives that reveal these tensions. (p. 5)

These tensions provide opportunities for narrative researchers to disrupt normalized music education and further reveal those who are not currently served by music education.

As one of the more frequently cited authors about narrative inquiry, Clandinin also discussed the potential for narrative in music education. As she read narratives from other authors, Clandinin (2009) reflected on her own (albeit limited) experiences in music education. She began to wonder whose voices may be drowned out by the dominant voices embedded within current music education curricula and how narrative research might help "trouble certainty" in the field. Clandinin concluded by challenging music educators to "answer the 'so what' and 'who cares' questions about our narrative inquiries" (p. 207) and shift dominant voices in music education, "to make it more responsive, more inclusive of the lives of all people, regardless of who they are and how they are positioned on the landscape" (p. 208).

In her contribution to the book, *Troubling Certainty: Narrative Possibilities for Music Education*, Clandinin (2009) spent considerable time reflecting on what it might mean to "trouble certainty." Through this discussion, she proposed that narrative inquiry could be a pathway that helps music educators rethink how music is taught in schools:

> It calls us to disturb, to trouble, the taken-for-granted institutional narrative of music education with a starting point in the certain knowledge and skills of music so that we may shift the narrative of music education to a starting point of lives. Troubling the institutional narrative of music education necessarily troubles how we imagine teaching teachers to teach music, how we imagine children learning music, and how we continue to work with children, youth, and others in various vocal and instrumental ensembles. (p. 203)

Narrative inquiry could be the tool needed to help disrupt music education and better represent musics and persons that are not typically found in traditional classrooms. As a researcher interested in disrupting normative music education, I find narrative inquiry to be a

particularly useful choice for my work. Providing marginalized voices (in this case, vernacular musicians who have become music teachers) with a platform from which to speak could result in findings that help other music educators approach their classrooms in new ways to support these musicians better. While vernacular musicians may not be considered marginalized voices in their own musical culture, they may be considered marginalized when placed in a music education culture that is dominated by Western classical traditions. These narratives also may provide a needed resource to other vernacular musicians who are interested in becoming music educators, as they may learn from the experiences of others similar to them. Additionally, through artful narrative writing, I hope that I might speak to audiences beyond music education, which may have a larger impact on the music education profession as a whole.

Narrative Inquiry and Ethnography

Ethnography provides a wide array of tools to interact with and learn about people and cultures. While this dissertation may not be considered an ethnography, it does employ ethnographic techniques in data collection. Narrative inquiry can be a useful way to present ethnographic data that was collected. Because of this, it may be worthwhile to explore how narrative inquiry has been useful in ethnography.

It is common for ethnographers to use narratives to present their findings. Ethnographers can combine interviews and fieldnotes taken during observations to help create thick, rich descriptions that describe a culture. As with narrative inquiry, ethnographers can develop strong connections with their participants through prolonged time together and choose to engage in the activities that are being studied as a participant. Also as with narrative methodology, ethnography has an ability to give a more prominent voice to participants and stories that may not have been fully heard through other research designs.

Bruner (1997) believes that ethnography is inherently narrative, stating that the profession is always guided by the stories of others. He states:

> No ethnographer is truly innocent—we all begin with a narrative in our heads which structures our initial observations in the field…Narrative structures serve as interpretive guides; they tell us what constitute data, define topics for study, and place a construction on the field situation that transforms it from the alien to the familiar. (p. 271-270)

Interpretation of events constantly will evolve through history, creating new stories to be told. Stories evolve through multiple tellings, beginning in the field where ethnographers tell their intentions to participants, process their data into written documents, and receive feedback from colleagues who read those documents. Then finally a story is relived as readers describe the work to others through lectures and conversations (Bruner, 1997).

As narrative researchers often employ ethnographic techniques in their data collection and ethnographers use narrative, the differences between these two disciplines can become confusing. However, narrative inquiry and ethnography often work together effectively to represent the experiences of participants more fully. For this dissertation, ethnographic techniques aided my understanding of how the participants' vernacular music-making backgrounds manifested in their teaching lives. Additionally, my fieldnotes included setting descriptions, teacher dialogue, and my own emotions felt during observations. My notes (jottings) also served to help inform interview questions about my observations, allowing the participants an opportunity to discuss their teaching strategies more fully.

Ethical Concerns of Narrative Inquiry

Ethical concerns of narrative inquiry can occur throughout the research process (Clandinin & Connelly, 2000). It is imperative that researchers keep their lens in check

throughout the research process. This is not to say that they remove their viewpoints completely, but instead must constantly be aware of how they situate their perceptions of the events and experiences with the participant through their own lens. As they collect data, the researcher must be alert to how their own subjectivity may be framing their interpretations of events and strive to accurately represent the voices of the participants. It is essential that researchers remind themselves that viewpoints are socially constructed, so there is no universal right or wrong. Where events take place and where stories are told will impact the recalling of events (Clandinin, 2009; Stauffer & Barrett, 2009). Researchers must be respectful of participants by not forcing their own lens as the only frame of the events being described (Clandinin & Connelly, 2000).

A researcher dominating a conversation or forcing their own sociocultural understanding of an event can risk further marginalizing the voices of participants. To prevent this, I allowed participants to have the opportunity to tell their story before they heard mine (Connelly & Clandinin, 1990), while I engaged in deep and respectful listening (Stauffer & Barrett, 2009). Respect toward participant voices comes through openness to multiple voices, mutual respect, and negotiation (Clandinin, 2006). A negotiation can begin through a mutual construction of a relationship, where both the participant and researcher feel their voices can be heard (Connelly & Clandinin, 1990; Stauffer & Barrett, 2009). I accomplished this by sharing participant understandings of events in their own words and using my voice to describe any interactions with the participants. All participants had opportunities to member check data to ensure I had interpreted their words correctly (Patton, 2002).

Participant Selection

Possible participants for this dissertation were identified through a combination of critical case sampling and chain sampling (Patton, 2002). Critical cases are "those that can make a point

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quite dramatically or are, for some reason, particularly important in the scheme of things"

(Patton, 2002, p. 236). All possible participants had to meet three criteria to be considered a

critical case for this dissertation: Identified as a vernacular musician prior to enrolling in an

undergraduate music education program, successfully completed a music education degree, and

currently working as a music educator.

Chain sampling is "an approach for locating information-rich key informants or critical

cases" (Patton, 2002, p. 237). In chain sampling, the researcher contacts well-situated people for

recommendations for possible participants or other informants (i.e., others who may know a

possible participant). For this dissertation, I contacted music teacher educators from various

higher education institutions in the United States via e-mail, discussed this project with music

teacher educators at a music education professional conference, and posted a call for participants

on a Facebook page dedicated to hip-hop music education. Through these efforts, 11 possible

participants were suggested, and I contacted each of them directly. Of these 11, two met all of

the criteria to participate.

My first participant, Carrie[8], lived and taught in a suburb of a small city in the Midwest.

She self-identified as a White female, who is "neither and both a Western classical musician

and/or folk fiddle player" (Interview #11: 5/17/17). Her grandfather played accordion by ear for

community dances and events. This self-described "Old Time Folk" music family greatly

influenced her focus and abilities in playing the violin. She participated in school orchestras and

avoided informing her teachers about her inability to read notation well. She enrolled as a music

major, but was nearly expelled due to not fully-meeting the school's expectations. She has been

teaching beginning and middle school strings for 11 years.

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[8] Pseudonyms used throughout.

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My second participant, Harrison, lived and taught in a rural community in the Midwest. He self-identified as a White male, who placed his vernacular identity in several categories, but mostly identified as a music listener, music fan, singer-songwriter, and arranger. Outside of the classroom, he created music actively and released original music, as well as played gigs as a singer/songwriter near his location. He had been a teacher for ten years. At the time of data collection, he taught students ranging from kindergarten through fourth grade.

Confidentiality was ensured through the use of pseudonyms for names of all participants, acquaintances, and locations. These pseudonyms were used in all documents written throughout the project, including interview transcripts and observation field notes.

Data Collection Sources and Procedure

The institutional review board at Michigan State University approved this study with exempt status on March 20, 2017. Both participants completed a consent form. Because data collection occurred in school settings, additional review board approval from each participant's school district was obtained prior to data collection began.

Data were collected through semi-structured interviews, researcher journals, and ethnographic fieldnotes taken during observations of the participants in their music classrooms (Emerson, Fretz, & Shaw, 2011). Observations occurred in participants' teaching settings to explore their teaching strategies and classroom environments. Notes (jottings) taken during observations were converted to fieldnotes as soon as possible. Interview questions explored the participants' understandings of their undergraduate experiences and their current teaching practices as well as provided an opportunity to discuss and clarify my understanding of classroom observations. Transcriptions of interviews and fieldnotes were written as soon as possible following the interviews and observations, as these helped inform follow-up questions

for additional interviews. For all clarification and follow-up information, I contacted the participants via e-mail.

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Data Analysis

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Narrative Analysis

As a narrative researcher, I gathered field texts and interview transcripts, then read and reread them in order to produce a more chronological or summarized account of the participant's experiences. Clandinin and Connelly (2000) suggested researchers narratively code field texts to better understand the elements of the narrative (e.g., characters, plots, where various events may interconnect). Creswell (2007) suggested that narrative researchers take data they have collected and "restory" them (i.e., reorganize) to retell the participants' stories and help them make sense to the reader. To aid in my restorying, I used an analytical framework.

Analytical Framework

I employed portions of a framework designed by Fraser (2004), who suggested analyzing narrative data "line-by-line." Fraser divided the analysis into seven stages: (1) hearing the stories, experiencing each other's emotions; (2) transcribing the material; (3) interpreting individual transcripts; (4) scanning across different domains of experience; (5) linking "The Personal with the Political;" (6) looking for commonalities and differences among participants; and (7) writing academic narratives about personal stories. Fraser stated:

> I offer these ideas as a rough guide to help prospective researchers get started. Fully accepting that others will need to modify, reorder and/or challenge the ideas that I outline, I offer these (overlapping and un-sequential) phases of the research not to imply linearity but rather, for explanatory purposes. (p. 186)

With this in mind, I now discuss the phases I used in more detail and in sequential order.

Phase one: Hearing the stories, experiencing each other's emotions. Fraser (2004) suggested that narrative researchers approach interviews with participants with an emotional lens to avoid "over-intellectualizing" participants' stories. Fraser also suggested that researchers keep track of their own emotions through fieldnotes and journal writing. I took thorough notes (jottings) throughout all of my observations of participants. Notes taken during observations were rewritten as fieldnotes (Emerson et al., 2011) using thick description (Geertz, 1973). These fieldnotes included my observations and any emotions I felt during these observations and interviews.

Phase two: Transcribing the material. Fraser (2004) recommended that researchers transcribe their own interviews. I transcribed each interview as soon as possible after completion. For these transcriptions, I used a *smooth verbatim style*, where certain utterances were not transcribed in accordance with a specified protocol (i.e., elimination of certain vocal utterances such as um, ah, stutters, and vocal tics; Preserved all uses of slang and emphasis). I used this transcription style to better preserve the participants' voices, natural speech patterns, and understandings of their stories. My written transcriptions included the use of symbols to help maintain certain vocal elements, such as participants interrupting their own speech (—), emotional or conversational indicators (e.g., *affirmative*), and pauses (,).

Phase three: Interpreting individual transcripts. For this phase, Fraser (2004) suggested that researchers group or "disaggregate long chunks of talk into specific stories, or segments of narratives" (p. 189). I read each transcript several times and grouped large chunks of stories together using open coding (Creswell, 2007) to help categorize participants' interpretations across multiple interviews. These codes were used to restory their past experiences.

Riessman (1993) stated, "Individuals' narratives are situated in particular interactions but also in social, cultural, and institutional discourses, which must be brought to bear to interpret them. Nor can investigators bypass difficult issues of power" (p. 61). It was of upmost importance that I presented the participants' interpretations of the events, while minimizing my own lens and power as the researcher. In order to honor the voices of participants to the fullest extent, I also coded transcription segments using In Vivo coding (Saldaña, 2013). In Vivo codes are words or short phrases from the participant's own language. I also read fieldnotes more closely and subsequently analyzed them for emergent themes through open coding (Creswell, 2007; Emerson et al., 2011) and In Vivo coding (Saldaña, 2013). This process of analysis and interpretation of field texts did not occur at a specific time, but rather throughout the research process.

Phase four: Scanning across different domains of experience. Fraser (2004) suggested that researchers "scan stories for different domains of experience…to unearth insights about how people interact with different dimensions of their environments" (p. 191). In this phase, I analyzed *intrapersonal aspects of stories* where participants worked through self-talk as well as quoted other players in their stories, *cultural aspects of stories* where participants discussed "dominant discourses [which] may surface through appeals made to 'common sense'" (p. 192), and *structural aspects of stories* where participants described influences of policies and social systems.

Phase six: Looking for commonalities and differences among participants. In this phase, researchers examine transcripts "for commonalities and differences that exist among and between participants" (p. 194). Patton (2002) also suggested that researchers analyze across cases in narrative research: "Meaning-making also comes from comparing stories and cases and

can take the form of inquiring into and interpreting causes, consequences, and relationships" (p. 478).

For this narrative multiple case study, I analyzed data within-case and across the two cases. This cross-case analysis was intended to explore any themes that emerged between them.

Phase seven: Writing academic narratives about personal stories. Fraser (2004) stated, "Rather than hoping to produce 'the right' knowledge, or indeed, 'the truth', narrative researchers realize that there are multiple possibilities for representing stories" (p. 196). According to Clandinin and Connelly (2000), "An inquirer composing a research text looks for the patterns, narrative threads, tensions, and themes either within or across an individual's experience and in the social setting" (p. 132). It was important that this research text appropriately represented the stories of and kept a respectful tone for the participants. To accomplish this, I continuously referred back to the transcripts and fieldnotes to ensure that this written document "corresponded to the stories told, as well as to the objectives of the research" (Fraser, 2004, p. 196).

Trustworthiness

Qualitative researchers should seek trustworthiness with all of their data collection and analysis. In an attempt to maintain reflexivity (Patton, 2002), data collected from participant interviews illuminate their understanding of the events. All participants had opportunities to member check data (Patton, 2002). A music education colleague who self-identified as a vernacular musician and was familiar with qualitative research served as a peer reviewer of data and analysis (Lincoln & Guba, 1985) to support the trustworthiness of this study.

Limitations

Given narrative inquiry's focus on individual participant voices, using a small number of participants is appropriate. Results from small numbers of participants such as those found in this study ($n = 2$) should not be broadly applied to all music educators in all contexts. However, the stories and experiences described by the participants in this study may be transferable to other persons or settings (Lincoln & Guba, 1985). As participants in this study had experiences in both vernacular and school music education settings, telling vivid stories about their experiences may help support discussions related to the disruption of normalized music education experiences in the United States.

CHAPTER 4—MY STORY

Early Life to Secondary School

For as long as I can remember, music has played an important role in my life. Some of my earliest memories include lying on the living room floor listening to Jimi Hendrix, The Beatles, and Steppenwolf vinyl records from my parents' collection. When I was around five, my mother found me sitting at the family piano, plunking notes out to the "Star Spangled Banner," which I had heard at a local basketball game the night before. My parents gave me a small, brown Fisher Price® cassette recorder when I was around seven, and I began recording my own "radio shows," which consisted of my singing my favorite songs from MTV (briefly interrupted by interviews with the family dog). In school, I participated in elementary general music and began learning the alto saxophone in fifth-grade school band.

Although I sang in the school choir and continued to play saxophone in concert band, my aural skills proved to be a quicker and stronger resource than my reading of music notation. I was unreliable particularly with practicing assigned scores at home, as I chose to mimic and improvise over favorite popular recordings instead of playing what was written and assigned. Around seventh grade, I began experimenting with my own music writing. I scribbled original lyrics in notebooks and rewrote verses to songs that I had heard on radio or television. I was "absolutely certain" that rock and roll stardom was waiting just around the corner. At the time, I believed that music first had to be notated before one could send a song to a record company, so I drew makeshift notation paper and attempted (to embarrassing failure) to notate my own melodies to make them look like the music notation that I saw in school.

Ninth grade, which was the beginning of high school education in my hometown, included new opportunities for making music inside of school. While I continued to play alto

saxophone in concert band, this class now included experiences in marching band and pep band. I sang in concert choir and successfully auditioned for the Swing Choir—a group that performed popular musics with choreographed dance. Although I participated in sports in my freshman year, I found myself more interested in music and drama activities, so I no longer participated after my freshman year. I became the quintessential "music nerd." Outside of school, I still improvised and composed my own melodies, but I was still too nervous to share my own music with anyone else.

 A similar pattern continued until the start of my junior year of high school. I had picked up a copy of "Huey Lewis & the News: Greatest Hits" on compact disc, mainly for the a cappella cover of Curtis Mayfield and The Impressions' "It's All Right"—a song that I regularly sang alone and dreamed of performing live someday. One morning after Swing Choir, I approached three friends and asked if they wanted to meet to learn that song together. They seemed as excited about it as I was. I gave them each a burned CD copy of the song and asked that they listen to it a few times before we met.

I attempted to purchase a copy of the sheet music, which arrived the morning of the first rehearsal. With great enthusiasm, I tore the envelope open and noticed my mistake: I had accidentally ordered a copy of J. J. Jackson's "But It's Alright"—a song with a similar title but written for guitar and a single vocalist. Due to my prior embarrassing failed attempts at writing my own sheet music, I sank my head in defeat.

Later that same day, I met with my friends, apologetic and disheartened. One suggested that we listen to the recording and attempt to learn our parts that way, so we did. That one track must have played on repeat for nearly an hour while we sang alone in separate corners and occasionally in pairs. We eventually removed our crutch (i.e. compact disc) and tried it as a

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quartet without the recording. Then we met over the next few weeks to work and rework the song.

We asked our choral music teacher if we could perform our rendition at the fall choir concert, and he agreed. We did so to great acclaim from the audience, as well as our teacher and peers. This experience inspired preparing a second song for a winter concert, two more for the spring, and three for the concert at the end of the school year, which featured a sharing of an original work: My own lyrics set to an a cappella arrangement of Pachelbel's "Canon in D." The audience applauded loudly, the local newspaper wrote an article, and the quartet was asked to perform at several local events that summer.

A new band director was hired at the start of my senior year. As he saw elements of the band program that he believed could be changed, he attempted to make many of these changes within his first year. As people in the community and surrounding areas began referring to me as a "talented musician," the band director reached out to me to help fill gaps in instrumentation for the first semester in his new position:

1) He sought to create a more robust drumline for the marching season. I was asked to learn marching tenor drums, although I had never played a percussion instrument before.

2) He added an extra-curricular jazz band. I was asked to play trap set, although I had never had access to one, so I had never played before—nor did I have a deep interest in jazz music.

Despite my lack of background in these instruments and musics, I was excited at the thought of playing more music throughout my day, so I accepted the invitations.

During marching band season, the director caught on to my inability to read notation and quickly became dissatisfied with my performance, as I was "just making up parts that sounded good" rather than playing the written score. Worried that it would harm our final score in marching competitions, he moved me to bass drum—a move that I did not fully understand. (I would have much preferred playing my saxophone.)

After marching season was complete, the band director gathered community members and high school students to start his jazz band. Rehearsals were stopped routinely because I would miss musical changes (mainly due to my unfamiliarity with the genre) or because my trap set playing would be of unsatisfactory quality by his standards (a problem I desperately wanted to remedy, but I had limited contact hours with the instrument). I was soon relieved of my jazz drumming after the band director found another drummer, and I was not invited to participate with saxophone.

The a cappella group continued with success and was invited to perform full-length concerts at schools across the state. For Christmas, my parents gave me my first guitar, which I learned to play on my own. I wrote more lyrics and now could accompany myself.

Music was such an important part of my life at this point that I decided to become a music teacher. Although I self-identified as a multi-instrumentalist, I could only audition for our state university on one. I chose voice, feeling that I had been the most successful with this performance medium and that it was more central to my identity as a musician. The audition for our state university required the performance of a Western classical art song in a foreign language. My high school vocal music teacher chose for me, "*Sebben, Crudele*" by Antonio Caldara, with which I was furiously uncomfortable. Preparation for the audition included mimicking recordings of opera singers, one weekly informal performance for my high school

choir teacher for feedback, and then repeating the process. There was no sight-reading in the audition, and I must have performed reasonably well, because the process ended in success, and I was accepted as a music major.

Undergraduate Years

My first two years as an undergraduate were more difficult than I had anticipated. Although learning music theory, history, diction, and studying voice and various performance methods were of interest to me, I struggled to keep up with fellow students. My development was slow. Written music theory proved to be the most difficult, as I had rarely used notation in high school. However, I especially began to question my musicality while taking aural theory. Although I relied heavily on my aural abilities to create and recreate music, I rarely isolated intervals or wrote notation based upon what I heard. I began to question if I could succeed in becoming a music educator, or if it was the right career pathway for me.

Outside of school, I had improved my guitar abilities greatly and had continued to teach myself by copying recordings and writing my own songs. I performed in local coffee shops and bars, which led to meeting new musicians. Musicians from this vast, rich community often invited me to their homes and rehearsal spaces, where we wrote and recreated music together. I began gaining small amounts of popularity and continued to be encouraged by and learn from musicians outside of the college music department. Music majors rarely attended my performances, and music faculty never attended. The chasm between my two musical lives grew.

Nearing the end of my sophomore year, I took the required music education placement exam. While success would mean becoming a music education major and being allowed to take more in-depth music education courses, failure would result in my expulsion from the program. The exam consisted of speaking phrases in German, French, and Italian out loud, as well as

sight-singing, all to be performed for members of the vocal performance faculty. It was one of the worst experiences of my musical life.

When I did not pass the exam, I desperately went to faculty members to argue my case, stating that the test did not effectively measure my teaching ability but rather my performance ability. At the time, these pleas seemed to have little effect. Weeks of heartache, sleepless nights, and worries about an uncertain future followed. Just as I had given up hope, I received word that the committee members had agreed with my testing performance versus teaching arguments, and they invited me back to take the music education coursework and complete my degree at their institution.

The failure of the placement exam had a major effect on me in both musical lives. I doubted myself more as a musician, which became increasingly evident in the lyrics that I wrote. I released my first full-length record and within a few months pulled all copies from stores, because I was embarrassed by its sound quality when I compared it to more professional albums that I heard on the radio. Audiences enjoyed hearing songs that I wrote, and I continued to listen to other artists to improve my own songwriting. As I experimented with more collaborative songwriting, I became more aware of how to approach my songwriting, such as writing style, rhyming, and subjects to write about.

The remaining undergraduate years helped me establish my teacher identity through music education coursework and teaching experiences. Through classroom observations and peer-teachings, I began to understand more about how music education looked in schools and how to live up to expectations in these environments successfully. After the near career-ending experience of the placement exam, I was hesitant to include my vernacular musicianship in my

work as a music education student, for fear of displaying differences from my peers that would result in frustrated professors and another expulsion.

A Melding of Two Worlds

During my last semester of music education coursework, I enrolled in a class taught by Professor Daniels, who discussed providing a more diverse music education for students and who had an interest in vernacular musicianship. This course provided the first opportunity for me to engaged in and listen to discussions that brought my two musical lives together, even though it was not dedicated to including vernacular musicianship in schools.

Also at the end of my penultimate semester, my degree requirements as a vocal major included a senior recital—a performance of various Western art songs that highlighted the "greatest hits" of my undergraduate study. My private voice instructor, who was on the committee that expelled me as well as the one that invited me back, asked if I would close my recital by performing three of my original songs. The audience consisted of family and friends from outside the music college—no professors other than my voice instructor attended, and a few fellow music majors attended. The evening was a great success.

Following my recital, I student taught at a local high school. My mentor teacher, Miss Baker, taught vocal music and was energetic, loud, and passionate about teaching. She included me in lesson and curricular planning, and I was provided with daily opportunities to lead rehearsals. Miss Baker was also piloting a music technology and theory course for her students, which included students creating and recording their own music using electronic keyboards and music recording software. She later would ask me to create an a cappella arrangement of a popular music piece that included rapped lyrics.

At the time, my student teaching experiences seemed inspiring. Miss Baker's classroom felt different than those that I had experienced in school, but I did not fully understand why or how. Looking back on these student teaching experiences, I can see how her classroom environment was welcoming of different musical cultures and experiences. At the time, however, my prior undergraduate experiences had left me hesitant to take many risks, and I attempted to remain within the expectations that the college had for me.

Early Teaching Years

In my first teaching position, I taught 9th-12th grade vocal music. Although I had positive experiences at the end of my undergraduate degree, as a music educator I found myself regularly feeling like an impostor in someone else's world. Afraid to be "found out" during my first year of teaching, I believed that I needed to meet the more common expectations of school music programs (e.g., high enrollment numbers, high scores at festivals and contests, well-received public performances). I rehearsed ensembles in a traditional fashion, where I selected the repertoire and worked through selected passages in those works, trying to eliminate mistakes and improve the ensemble's performance. Generally unhappy, I reached out to Professor Daniels. After a few conversations, he suggested that I pursue a master's degree and explore ways to meld my two musical lives. These conversations had an important impact on me. I left my job and enrolled as a master's student. However, I also wanted to continue classroom teaching, so I enrolled as a student during summer months and searched for a teaching position closer to the college. I gradually had to widen my search area when no jobs became available.

Rural Teaching and Graduate School

I eventually accepted a position in a rural community, approximately 600 miles from the master's program. I taught 7th-12th grade vocal and 5th-12th grade instrumental music and

enrolled as a master's student during summer months. In my first year in this new position, I found that, in the community, music performance skills were not valued as highly as skills needed for welding, agriculture, mining, and machine work, which supplied the livelihoods of the families of most of the children who attended the school. I struggled to find ways to enable students to connect with and participate in the music program.

Outside of the classroom, I was participating in many musical activities. I continued to write songs in my spare time and, occasionally, would play keyboards in a blues band. I was a featured piano player and songwriter on five nationally released albums. In my fourth year of teaching in this community, I wrote and recorded my first professional LP (and left it in stores this time). At the end of my seventh year, I recorded a collaborative EP with a fellow singer/songwriter.

Over the next several years, I included elements of music making in my teaching that drew from my own vernacular background, as well as the research that I had read for my graduate program. My teaching philosophy shifted to focus on preparing students for life-long engagements with music, including creative musicianship. I was fortunate to have a supportive administration that provided freedom to change course content and adjust the curriculum, so I started experimenting with different projects, assignments, and added new course offerings.

Our band program was small and had unbalanced instrumentation, which made marching and pep bands difficult. I reached out to a local hardware store to help create a group that could perform at local sporting events. The owners of the store donated buckets, trash cans, and other various equipment, which we turned into a percussion group. Especially at home football games, instrumentalists played these "drums," much to the community's delight. We typically

performed using circle drumming, where one student composed an ostinato, then another would compose a complimentary pattern, and so on.

During the concert band season, we invited community members to join the performance group of more traditional concert band instruments, but I also arranged parts for guitar and keyboards. While we would perform Western classical repertoire, we also occasionally worked in a more participatory style (Turino, 2008). Members repeated tones and rhythmic chord progressions then used aural skills to add new chord tones and changed the rhythmic patterns. Because they were a small group, patterns would shift freely and, for the most part, successfully.

In my fourth year, I added a new course called "Creative Musicianship" to the curriculum. Students were assigned various writing tasks (e.g., write a jingle for a product, write a song about an inanimate object, provide a soundtrack to a short movie clip) and used whatever music technologies and methods that they could to compose. Students largely taught themselves how to use the equipment, while I would provide assistance and advice when needed. In full disclosure, I was uncertain how to teach a variety of technologies and methods to the wide variety of student, each with different needs, so I experimented by having students attempt a project where they taught themselves a musical skill. This was reasonably successful, so I continued this teaching strategy throughout the course.

For first- and second-year instrument methods courses, I opened enrollment to students of all grades. This class included opportunities for traditional notation reading from a methods book that the school district required, but I also taught instruments through aural skills with pitch matching and rhythm exercises. Eventually, students would compose short excerpts using traditional notation; they then would play their compositions for a partner who attempted to

recreate the music on their own staff paper. Work in this course would eventually inspire my master's thesis, where students reflected on their learning processes.

My classroom activities changed in other ways as well. For example, my large ensemble work included more peer-directed learning activities, composition work, and open conversations about musical preferences. I invited touring groups of various musical backgrounds (e.g., Western classical, rock, jazz, folk) to perform in my classroom and often played with them during their performances. I also provided after school lessons in music theory, composition, and songwriting to any student who desired them.

With each class and every assignment, I felt as if I was improvising. I had never been shown how to teach incorporating methods such as these. I battled with anxiety that other music teachers would judge my teaching harshly, which might result in me losing my job. However, with the great support from administration, faculty, students, and community members, I was able to accomplish new and exciting things with my students. I noticed community members began to encourage more local youth to participate in my classroom. Attendance at performances also increased. Many of my former students continued to make music in many diverse ways. For example, one former student became a hip-hop artist who recorded and released his own albums, many became singer/songwriters who performed regularly with friends and family, one played keyboards in two rock bands, some performed in large ensembles in local community groups, and one even studied to become a music educator. It brought me great joy to see many of my former students and community members who valued this vision of school music education.

Conclusion: Still Work to be Done

While I was an undergraduate music major, my "inside of school" and "outside of school" musical lives were largely separated. At times, it felt like the gap between these lives

was so great that it was impossible to exist with one foot in each world. Small successes, as well as support and resources from teacher educators like Professor Daniels, served as turning points in my professional life. They resulted in my beginning to feel more confident while including more diverse ways to make music in the classroom. For my students, I found their school music education became more applicable to their needs.

However, despite my own participation in vernacular music-making experiences, I felt unprepared to teach these experiences to others—especially to large ensembles that were originally designed to perform music from the Western classical traditions. Additionally, when students, parents, administration, and community members had expectations as to what a school music program should include, I had difficulty displaying student projects and progress.

For example, although many students found my "Creative Musicianship" course rewarding, a few found it to be too easy. They became frustrated due to a lack of structure, or felt that (since I was not teaching methods for creating music), I was lazy in my teaching strategies. Looking back, I can understand why they felt these frustrations and would change them to provide more structure for students who needed it. Despite these criticisms, I was very happy with the general concept of the course and excited for what it might have provided students who wanted to explore more vernacular approaches to creating music.

Criticisms came from outside our community as well. One semester, my choir students arranged a popular music piece for an a cappella group by listening to the recording and singing matching parts (similar to how my high school a cappella quartet learned). They asked to perform this piece at a festival, which was to be evaluated by judges. I was hesitant because of my anxiety about my own teaching methods but ultimately agreed. Although each judge praised the sound of the group, each also downgraded their final score for "repertoire selection." Written

comments included, "Popular music does not belong in these contests," and "Your teacher should know better than to perform a pop song at a performance such as this." A year later, at a conference, a well-known band director described my teaching style as "letting the kids do whatever they want."

Now, as a Ph.D. candidate, I reflect on these experiences and hope to provide new methods for teachers to diversify the music experiences they provide to students. In the past few years, I have met music educators who have backgrounds that parallel my own and who are searching for ways to feel welcome, legitimized, and successful in a music education field dominated by Western classical traditions.

Music teacher educators can learn ways to better support musicians like myself, who struggled in his undergraduate experience. I needed more support and recognition of my own musical interests, which may have helped me feel more legitimized as a musician. I could have benefitted from more contact hours with music education faculty prior to the music education placement exams, and have that exam include evaluation of my pedagogical ideas rather than solely my abilities to perform Western classical musics. Additionally, experiences in teaching musics outside of the Western classical cannon would have better prepared me to successfully teach these methods to others.

CHAPTER 5—CARRIE'S STORY

Part 1: Background

Carrie suggested that we meet in a restaurant a few blocks from her home. It was a popular establishment, and many had already congregated here after work. Carrie had a warm personality, with a kind voice. We spent a little time introducing ourselves, even though we had spoken on the phone prior to this meeting.

She began to tell me her background story before I could get my digital recorder out of my bag. I maneuvered the recorder onto the table and slid it closer to her. The conversations of the other patrons of the restaurant reverberated throughout the tiny space, so I slid the recorder a few centimeters closer and adjusted the angle of the microphone another centimeter to the left. Carrie noticed this gesture, chuckled, and leaned a little further in toward the recorder. "Will this be OK?" she asked. I smiled and nodded. She could tell that I had missed some of her first few sentences. She said, "Yeah, so do you want me to go back and…" She paused.

"Sure," I said. "Just tell me all the things."

"All the things. OK."

…After the interview, I was back in my hotel room. I felt inspired by her story. We had such similar experiences, yet we came from two different cultural backgrounds. We both grew up making music outside of school and both struggled with reading notation, which led to struggles in college. However, while I wrote songs with my guitar, Carrie grew up with a folk music background.

Carrie had talked about holidays with her family, and I wondered what they might have been like—those family gatherings while Carrie was growing up in a rural town. I scribbled a scene in my notebook:

It's Thanksgiving, and, after a big meal, music begins to fill the cool Minnesota air. Carrie

prepares her violin while Aunt Sarah sits at the piano and provides the chords. Dad is on the

bass, but has his guitar at his side (just in case he needed it). Grandpa Frank starts to play a

melody on his accordion. Although a few family members sing along to the folk tunes, most are

already laughing and dancing around the living room. (Excerpt from fieldnotes: 5/14/17)

Carrie grew up in a family rich with folk music traditions. Gatherings often included

playing instruments and singing folk tunes with which they all had grown up. Carrie told me how

she refers to her grandfather, Frank, as "the patriarch" of her family's music making. To Carrie,

her vernacular background really began with the story of her grandfather…

Learning with Grandpa

In in the mid-1920s, Grampa Frank was born and raised among German and

Czechoslovakian immigrants communities that had settled in central Wisconsin. Folk music was

important within these communities, and community members often would gather and make

music together, which inspired him to pick up and play an accordion at a very early age. In

World War II, Grandpa Frank served in the Navy and was stationed on a ship in Italy. He often

picked up his accordion and, without sheet music, played for his fellow troops. After he returned

to the United States, he continued to play:

> A lot of that folk music was still popular. Of course, for entertainment, they would have
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> farm dances, or they would get together at the VFW or whatever and hold dances…They
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> would just get together, and people would bring instruments and they would jam. They
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> would play for weddings. 4H was a big deal in that area in Wisconsin, so I think my
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> grandparents actually met at a 4H dance that he was playing for. (Interview #1: 5/14/17)

After moving to Minnesota, Grandpa Frank still played the accordion after Carrie was born.

Carrie grew up only a mile down the road from her grandparents. She has fond memories of spending time at her grandparents' home, watching Grandpa Frank practice his accordion daily. Watching him as a young child, Carrie's interest in music began to grow, and Grandpa Frank began to teach her piano so that she could play along:

> He'd sit me down at the piano and teach me how to chord. He didn't really tell me what they were, but he'd be like, "You can hear it. You can tell when his happens. When I do this on the accordion, this is what you do on the piano." I didn't [really] learn to play—I still can't play the piano—but I can chord along just enough to get by. (Interview #1: 5/14/17)

Carrie spent a lot of time with her grandparents while growing up, especially during summers. Grandpa Frank continued to teach her the piano up until fifth grade. "We would sit down and play along and [he] would teach me how to chord. That would keep us busy for a little while. Then as I got older we would just add more songs to that" (Interview #4: 5/15/17).

Then, in fifth grade, Carrie began learning to play the violin at school. She recalls her grandfather's reaction as "beyond excited because then [the family band] had a fiddle player! [laughs]" (Interview #1: 5/14/17). Only after a few months of learning to play in school, Grandpa Frank started teaching her folk tunes during their visits:

> Then after I had played for a while we would jam together. I would be able to play the melodies to all of the songs…it wasn't like I even remember being taught that much. Sometimes we'd have to play through it a few times before I'd get it quite right. I remember he taught me Irish Washerwoman by ear, if you know that fiddle tune. That one we had to practice a little bit. That wasn't one of his regular tunes. I think once I

played the violin, he figured "you can do this," he's like, "this is a famous violin tune, you should learn this one." (Interview #4: 5/15/17)

Other than "Irish Washerwoman," Carrie had heard these folk songs for many years before she began to play violin, which resulted in a deep familiarity with the tunes so that lessons felt more like "jam sessions" than formal music lessons. Carrie recognized this now that she is older, and she reflected on her connection to the musical content and what that might have meant for her musical abilities today:

> Carrie: I feel like when I learned to play and just jammed with my Grandpa, I didn't ever learn the songs. I already knew them by the time I played the violin. So it was more just like having an instrument that would communicate the song that I already knew, if that makes sense. If I had learned to play the piano, or learned to play the cello, or learned to play the saxophone, I would have been able to play those same songs. It wouldn't matter what instrument.
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> MA: And that's just because you had heard it so many times?
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> Carrie: Right. I'd already learned it, so the matter was just having enough instrumental technique that I could actually perform it. (Interview #3: 5/15/17)

Performing with Family

> It did not take long before Carrie was playing with family at holiday gatherings:
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> I had played for maybe six months and it was Christmas time when I came home with my violin. He brought his accordion because this is what we did at family holidays. We would just play music together and have a family jam session. I got out my violin, and I was going to play with our jam session for the first time ever as a little kid, and I just knew all the songs. It was like I'd never played them before, but I just knew [them]. I'd

been listening to them my whole life, right? Once you know how to play an instrument, then you know how to play the songs. It was just in there somehow. I don't know; it was crazy. (Interview #1: 5/14/17)

Carrie remembered playing, especially when she was younger, the melody of the songs she had heard many times before:

…I didn't even learn [the harmony parts] when I was a kid because my grandpa always played that stuff, so I always end up playing the melody. I was also a fifth grader. I was 10, right? The easier thing to pick out when you're 10 is still the melody. I was still a student. I just knew them—I didn't have to learn them. I just knew the melody so that's what I just always played. I didn't learn how to count chords or do—I could do it on the piano, but we never talked about doing it on the violin because—the concept in that folk music was the fiddle player, you just [played] the melody, right? Nobody knew, in my family, how to play the violin, so then nobody knew how to count chords or any of that stuff. They're like, "Well this is a melody instrument so you just play the melody." So that's just what I did. (Interview #1: 5/14/17)

Carrie recalled these family jam sessions as being relaxed, during which everyone could participate safely without fear of criticism.

The family played together at least four times a year, typically at holidays. Carrie and Grandpa Frank also often played together to entertain residents at local nursing homes, for various area dances, and for other similar community events and venues. These duo performances lasted for roughly seven years, when Grandpa Frank passed away during Carrie's senior year in high school.

Elementary/Secondary School Education

Although music making in school settings included reading notation, it was not long before Carrie realized her that ears were a far more reliable and quicker tool to use when learning music. She recalled her fifth grade teacher using the Suzuki program:

> If you're familiar with the Suzuki program, you have the CD recordings and then you have the book. I pretty much just chucked the book out and listened to the CD recordings and just learned to play it all from the CD because that was way faster. (Interview #1: 5/14/17)

This approach proved to be a little more difficult once she entered sixth grade. She had recently switched to viola, and her notated part had changed to alto clef, which meant learning to read written notation all over again. This frustrated Carrie immensely. Her vernacular music making at home featured her playing the melody, a part she now rarely played at school:

> Carrie: When [I] got to sixth grade, they started giving us parts. I was the only viola player, and I couldn't read music. My part wasn't the melody, and I was like, "What the hell is going on?" I have no idea what I'm supposed to do right now. That was really frustrating. We didn't have lessons or anything, so I don't think my orchestra teacher even knew.
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> MA: What did you do?
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> Carrie: You know, I don't even remember. I don't know. Maybe I just made it up, kind of. The teachers weren't aware enough to really know what was going on, and I think our orchestras were not very good…Of course having lessons, you catch those kids who need extra support. We didn't have anything like that…I just remember being really stressed out about it. I knew I wasn't playing the right thing, but I didn't know what to do about it.

My mom actually sat down and wrote out the alto clef, the lines and spaces, because the teachers never did that. My mom can't read music. She must have looked it up on the Internet or something and then wrote it out for me. (Interview #1: 5/14/17)

In eighth and ninth grade, Carrie took private lessons from a woman who owned a local violin shop. Carrie's teacher believed that she could read alto clef, and Carrie continued to "fly under the radar" and played by ear:

…I don't ever remember talking about note-reading with her either—because at eighth grade, you assume an eighth grader can read music if they're playing well. It's just an assumption you make…I don't know. This is also from my perspective, so it could be that maybe they knew but they just didn't know what to do about it or they tried to get me to fix it or just that their teaching strategies weren't super effective to remedy the situation. It's hard because when you can learn music by ear so fast, then it makes note-reading just super frustrating and really slow. (Interview #1: 5/14/17)

The lack of skill in reading notated music, however, did not deter Carrie from continuing to play her viola. Still loving her instrument, she began playing in a youth orchestra where her notation-reading struggles continued:

The first couple of rehearsals, I was always really bad because my reading skills were really poor. After we'd have a couple of rehearsals, it was like, "Oh, okay, now I know how this is supposed to go." Once you start playing even arrangements of standard rep, you can listen to the recording and kind of get the feel of how the part fits in. By that point, I had been listening better. (Interview #1: 5/14/17)

By late junior high school or early high school, Carrie had gained an interest in becoming a music educator. Because of this, she thought that it was important to start taking private lessons

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from a teacher at a professional arts center in the Twin Cities, but she also knew their family struggled financially. Carrie and her parents made a deal: If she could pay for the lessons herself, they would drive her to the lessons, which was a three-hour round-trip. Carrie entered an essay contest and won $500—the cost of one semester's tuition.

The lessons were frustrating. Her instructor played violin and lacked knowledge of appropriate viola repertoire. "He was picking stuff that was way too hard for me. Also, because I couldn't read music, I couldn't just take it home and learn it. I had to have somebody play it for me" (Interview #1: 5/14/17). After about a year, a friend from the Youth Orchestra recommended a different teacher, who sympathized with Carrie's financial situation and recognized Carrie's dedication to her instrument. She cut her normal lesson cost in half so that lessons were financially possible. As a result, Carrie left the Performing Arts Center lessons and studied with the new teacher for the year and a half before Carrie left for college. However, Carrie still heavily relied on her aural abilities, resulting in her music-literacy skills remaining underdeveloped.

Undergraduate Degree

Auditions and coursework. The audition process was difficult for Carrie. Even with private lessons, school music in her rural community left her feeling unprepared in the skills and concepts that were required for auditions. As she faced these new challenges, her aural abilities were not enough to allow her to easily complete many of the audition requirements:

> When I had to memorize my three octave scales—When I was preparing for my college auditions...Because I was so aural, I would start out playing my scale and if I got a half step in the wrong place, I would lose sense of where the tonic was. I'd start out on a note

and then I'd end up on a different tonic and I'd be like, "Wait, that wasn't even the right

scale. I don't even know how I'm going to do this." (Interview #3: 5/15/17)

Carrie auditioned for several colleges, most of which required a theory exam for entry, and,

although she cannot be sure, she believes the theory test results may have contributed to her lack

of college acceptances. However, she did successfully audition for Prowse College, a private

liberal arts college that did not require a theory entrance exam. Carrie was able to attend with the

help of financial aid and scholarships.

In music theory, one of her first classes at Prowse, Carrie immediately began to see a gap

between her musicianship skills and the values of the institution:

My freshman theory professor—the first day of freshman theory—was all, "Well, the

world doesn't need more music majors, but the world needs more plumbers. If this [class]

is a struggle for you, you should really think about a different major." I was like, "Shit,

he's going to be on to me so fast. This is going to be bad." (Interview #1: 5/14/17)

Prowse hosted many social gatherings, especially at the beginning of a year, and they encouraged

first-year students attend to help them become better acquainted with college life. The early

stress of coursework and the pressures to read notation often left Carrie opting out of these social

gatherings. "I was like, 'I don't have time for this shit. I've got to go to the practice room and

learn how to read music so I don't flunk my theory classes'" (Interview #1: 5/14/17). Carrie

struggled in her coursework, especially in music theory, and she wondered if she was the only

student who felt this way:

I definitely didn't have the same skill set as my peers who were accepted as music majors.

I couldn't play piano and I didn't read music, so I obviously identified that I was not the

same. There were, probably, other people like me there, but I wonder if they were also keeping that under wraps, so that they also blended in, to survive. (Interview #9: 5/16/17)

Carrie did not talk openly to others about her struggles, as she felt different than her peers. "It was definitely impostor syndrome, but it was not a syndrome because it was real. I was really an impostor" (Interview #1: 5/14/17). Her now husband, who was a music theory major, never knew of her struggles until years after they started dating. Comments, such as those from the theory professor, further-fueled her impostor syndrome:

Obviously, I think it was that professor sitting down the very first time when we had theory class. "…If you aren't going to be good at this, then you should really find something else to do with your time." It was all like, "Well, now I definitely can't ask for help." No way am I going to admit to somebody like that that I'm not going to be good at this. I'm just going to fake it 'til I make it.

I didn't feel like I really had a choice, either. I got a lot of scholarships. I felt like I couldn't change what my options were, and it was what I really wanted to do, but I guess I didn't really know what it was that I was trying to do until I got there…(Interview #9: 5/16/17)

Thus, she typically worked on theory assignments alone. She only occasionally reached out for help:

[Student name] was also a theory composition major, and he helped me with a couple of things a couple of times and was really great about it. He was just a really nice guy. No, I didn't practice theory with other people. I would just go to a practice room and just be there, being like, "What the hell does this mean? I don't know." (Interview #1: 5/14/17)

Her struggles were evident to a few of her friends and colleagues:

I passed. It was fine but it was a big struggle. I also remember one of my colleagues, one of my peers, another classmate—he was a vocal person. He was kind of a jerk. I think maybe finally our senior year in college, when we graduated, he was like, "Yeah, I remember you freshman year. I made a bet with a buddy for 50 bucks that you weren't going to make it past the first year." (Interview #1: 5/14/17)

Carrie's music literacy difficulties left her feeling like an outsider. She discussed her use of her aural abilities to help her succeed at college:

I'm sure I was, but with the theory assignments especially, it's not like they had a recording of the theory assignments, right? I was really excited about ear training because ear training for me was like, "Oh yeah, I can immediately sing back your melody you just played on the piano." Doing the dictation was hard because you had to write it down. I was like, "I can sing the interval for you, I can play the interval for you, but I'm not sure I could write the interval for you," because I wasn't musically literate. Yeah, that was kind of a weird experience. (Interview #1: 5/14/17)

She reflected on how aural skills seemed like a strength of hers prior to enrolling at Prowse. As coursework progressed, she hoped that she might feel a little more comfortable as a result of her strong aural skills. Yet, even with her highly-developed abilities to play folk songs by ear, she continued to struggle in aural theory:

Ear training was difficult because it wasn't just singing back. It was the writing part that really got me hung up. I guess I just didn't know what I was trying to do…Then when I was like, "Oh, this [majoring in music education] might not be a good idea." (Interview #9: 5/16/17)

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Music literacy was a continual struggle for Carrie, and she found it frustrating that her past

musical strengths were not useful in college:

> …the skill set that I had—I don't know. Did it help me or did it hinder me when I was
>
> trying to learn how to read and go through all that kind of stuff and understand theory? It
>
> was like encountering math for the first time and I had never had it before. I just didn't
>
> really understand what it even was that I was trying to do. (Interview #9: 5/16/17)

Carrie was a highly motivated student who worked hard to succeed. Despite her struggles, she

passed her classes. She reflected on why she remained a music education major despite her

struggles with coursework:

> I didn't feel like I had any other options so I just buckled down and did it. I think about
>
> what a struggle that was and how stressful it was, but my grades were good enough that it
>
> was fine. (Interview #9: 5/16/17)

Because of these final grades, Carrie was unsure if professors really knew of her struggles. She

was scared to ask for help and attempted to remain "under the radar" as much as possible; for the

most part, she was successful in doing so.

Faculty and private lessons. The curriculum at Prowse College included an early

emphasis on music theory and performance for all students—including those students who

majored in music education. Music education students did not enroll in music education methods

coursework until their junior year. However, these students did take various instrumental

methods classes, which included short segments on how to teach the instruments. There were no

string music education professors on faculty at Prowse. Instead, string performance faculty

members were in charge of teaching all string instrument courses. These instructors also taught

private lessons, which meant that they had the most contact hours with string music education students.

Prowse professors highly valued Western classical performance abilities and traditions, and Carrie recalled that teachers had certain types of students in their studios:

> …your private lesson teacher, I feel, can have such a huge impact on how successful you are in undergrad. The private lesson teachers were not very interested in me as a student …[The professors] had an arrangement where one teacher would take the people who weren't "performing worthy" and teach them. The other teacher would take the "hotshots." (Interview #1: 5/14/17)

Carrie was placed in the studio of the professor who taught students who were deemed not "performance worthy." Because Carrie did not excel in the same skills as those valued by the professors at Prowse, she felt that the faculty was not supportive of or helpful in her development as a music major:

> I got with the teacher who wasn't the "performing-worthy [teacher]," but I got pissed off one day because she was applying makeup in my lesson. I got so mad because to me…lessons were so important. I had to pay for my own lessons. This was the most important thing to me, to have great lessons and have a great teacher. I felt that because I had to invest my own money in that as a kid. When she was putting on lipstick in my lesson, I was all like, "Fuck you! You're not paying attention to me. This is not okay." Especially you pay for a private school—I also came from kind of a blue collar community, right? You pay, what? $35,000 a year to go to Prowse…I was like, "You gotta be kidding me. I'm not paying all this money for you to put lipstick on in my lesson. You better be paying attention to me." (Interview #1: 5/14/17)

Carrie did not feel comfortable with this teacher, nor did she agree with paying her money in addition to her tuition, which was the case at Prowse. Music majors paid additional fees for their private lessons. Carrie had a meeting with the Dean of the music department, who was not sympathetic to her situation. She began to research possible transfers to another school but realized that her scholarships were not transferable. As a result, she remained at Prowse.

Carrie reached out to her private instructor from high school, who recommended a friend—the principal violinist in the state's most prestigious orchestra. He agreed to teach her private lessons for very little money. Carrie said, "[The lessons] were amazing. I feel like I was exhausted when I was done with those lessons. They were so intense and he taught at such a high level. It was great" (Interview #1: 5/14/17).

Word quickly got to the Prowse faculty that Carrie was taking lessons from this principal violinist, which almost instantly increased her value in the eyes of the Prowse faculty. "Now all of a sudden I had a pedigree. Like, 'Oh, well if you're good enough to take lessons from him, I guess I could take you in my studio" (Interview #1: 5/14/15). Carrie was asked to come back and take lessons with the more elite, "performance-worthy" instructor, and she decided to give private lessons at Prowse another try.

This turned out to be a poor decision, as Carrie did not live up to this professor's performance expectations. Carrie struggled, there were often conflicts in lessons, and she began to develop anxiety and panic attacks. During a touring trip with the Prowse College Orchestra, Carrie's anxiety, combined with difference in altitude, resulted in her becoming sick and unable to perform. After she returned from the tour, Carrie was called for a meeting with professors.

Carrie, at this time 22 years old, walked into this meeting alone and saw the music department chair, the orchestra director, and her private lessons teacher sitting across from an empty chair at a desk:

> They actually put me on probation. They had a meeting with me and put me on one side of the table and said, "We don't think you should be a teacher. We don't think you can handle a classroom. If you can't handle going on tour and performing, how could you ever be in charge of kids?" Which is totally not equal context at all, because the education [department], which is in a separate building and taught by separate people, thought I was just fine. They told me I was on probation and they were going to watch me…, but they might not let me graduate. (Interview #1: 5/14/17)

Carrie took time off and contemplated her future as a music educator:

> [The probation] was super stressful—It did not help anything…I took two weeks off. I was trying to decide if I was going to continue or not…I knew that my skillset was such that I really needed remedial work and [Prowse College] were just not going to be able to do that for me—if I was going to be successful at being a music major. I had a lot of lost time to make up for is what it felt like, that I was always behind. They weren't going to be able to do that…(Interview #1: 5/14/17)

However, Carrie's financial situation continued to be difficult, and she could not afford a loss of scholarship. Because of this, she decided to stay and finish her degree at Prowse.

Student teaching. Carrie knew her grades were good enough to not warrant an expulsion and believed that she could continue to "fly under the radar." She completed coursework with a 3.8 GPA and continued on to student teaching. Given Prowse College's lack of string music education faculty, their connections with local public school string programs were not strong. As

a result, Carrie was placed with a middle school band teacher who also taught orchestra part-time. She kept a positive attitude, through the experience. "At the time I was like, 'Well, my license is instrumental. If I have to get a job and it has to be band, maybe this could be a good experience" (Interview #1: 5/14/17). Carrie remembered her student teaching experience as one that included little teaching time. Instead, she played with the cello section of the orchestra to help the students while improving her cello playing abilities in the process. After student teaching, Carrie accepted a full-time teaching position in the Midwest where she still is today, teaching middle school strings.

Next, I will explore my observations of how Carrie's vernacular music making manifests itself in her teaching. Then, I will discuss Carrie's suggestions for Prowse College that may have helped her feel better supported during her undergraduate experience.

Part 2: Teaching Life

Snapshot: I arrived at Hamill Middle School at 7:00am, signed in with the main office, and the secretary directed me toward the music room just down the hall. Aesthetically, Hamill Middle School looks new, with high ceilings and wide hallways painted tan…I noticed a side window on the north wall and heard talking and laughter from the inside. I looked inside to a small office space to see Carrie with four students, all laughing. She saw me and waved me in. I opened the door and was taken aback by the sheer loudness of the small space occupied with four middle school students. The students ignored my presence, so I stood in the doorway, smiled, and reflected on how much I missed teaching middle schoolers myself…When the bell rang, the students quickly left and Carrie smiled at me. She whispered, "Phew! Those are just some kiddos who like to come hang out and talk about music things." She continued to tell me stories about each

of the four students that were there—what they play, what grade they're in, and a funny

story about each of them. I could already tell that Carrie's calm and caring demeanor

was a welcome addition to these students' lives. (Excerpt from fieldnotes: 5/15/17)

Setting

Hamill Middle School is located in a suburb of a Midwestern City, with a schedule of 48-

minute classes and eight class periods a day. The majority of the student population comes from

White, Middle Class families. Carrie teaches sixth grade orchestra, seventh grade orchestra, and,

this year (due to overcrowding at a nearby elementary school), a fifth grade orchestra. She also

teaches two before and after school groups: "Fiddle Club" and "Jam Band." In addition, Carrie

pulls individual students out of classes for private lessons. Students at Hamill are each provided a

Chromebook laptop computer, which Carrie often uses to introduce music technology to her

students.

When I observed Carrie, Hamill had four weeks of school left before summer vacation.

The orchestra program had just finished a busy season of five concerts; their final concert of the

year had been the week before. With the completion of concerts, Carrie was transitioning to final

projects, which included students creating their own musical works. During my observations, I

saw Carrie teach 12 private lessons, six ensemble rehearsals, and one rehearsal of the Jam Band.

<center>**Teaching Vernacular Methods**</center>

Rote Teaching and Aural Skill Development

The class was loud, talkative, active—but Carrie didn't seem to mind much. She walked

around the front of the room listening to students play. There were sounds of scales, selections

from the previous concert: a small group of violas were trying to noodle through the Power

Rangers theme song—I also noticed a student listening to a video game theme song on his

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Chromebook, leaning and straining to hear from the tiny speakers, while simultaneously

plucking the strings of his viola, matching the pitches.

Carrie said, "All right everyone! Let's warm up with Rhythm Machine!" The gasps and

raised hands clearly indicated the popularity of this activity. She chose five volunteers who stood

up and walked to the front of the room. One of the volunteers created a four-beat ostinato with

her violin and bow. She made a few mistakes immediately, but she just paused, thought for a

moment, then tried again. Soon the pattern "smoothed out," and she repeated it in a loop.

The other students, who were sitting patiently until the pattern was complete, began

playing pizzicato—many in deep concentration. Although they were using their ears, their eyes

occasionally looked up to the volunteer in an attempt to understand the pattern better.

Eventually, students bowed the ostinato along with the student in front, gaining confidence as

they continued. After Carrie noticed most of the class was bowing, she stopped the playing. The

first volunteer continued to play as the next volunteer began creating a complementary pattern

…This process continued for each volunteer until all had provided a complementary ostinato. As

a final step, students were reminded of each pattern and Carrie told the students to pick their

favorite. They all played a few cycles, then stopped. "Great!" Carrie said. "Talk to me about

what you experienced." (Excerpt from fieldnotes of fifth-grade orchestra rehearsal: 5/15/17)

In Carrie's classroom, I observed many instances during which the students practiced

aural skills, especially in what appeared to be "problem-solving" situations. Carrie said, "What I

really loved about [Rhythm Machine] was that I can work it in throughout the year and give

students a certain comfort level with improvising" (Interview #10: 5/17/17). This was a common

warm-up exercise for Carrie's sixth- and seventh-grade ensembles.

Carrie taught by rote often but tried to begin by helping students recognize patterns, either through printed notation or aurally, and then "chunk" information together:

> …In their books, right away from the very beginning, I'm like, "Okay let's look for patterns. See this part here is exactly the same as—like, it comes back. Here it is at [measure] 17 again—It's the exact same. You already know this"…If they know what that sounds like and how that goes when they get to 17, they can just be that much more confident. For a lot of kids that takes the pressure off because they just look at something like this and they go, "I don't really know how to do that." (Interview #4: 5/15/17)

Carrie also used rote teaching to help develop students' aural skills in relation to writing music notation:

> When we need to memorize stuff, I just take the notation away and just teach them this. And then we just "drill and kill" so that they memorize it—different chunks. We practice writing it down, erasing it. I have them practice writing it down—See if they can write it down out of their memory. And then, we just play a lot. That has been a way to make it visually less overwhelming. (Interview #3: 5/15/17)

Carrie believed that one of the strongest links to her vernacular music background is found through her use of rote teaching. "What I did when I was a kid would have been how I rote teach—Chunk information together and repeat it, and repeat it, and repeat it, and help kids learn it" (Interview #3: 5/15/17). Reflecting on fond memories of learning to play folk music with her grandfather, she recalled: "I just knew [them]. I'd been listening to them my whole life." It was just in there somehow. I don't know, it was crazy" (Interview #1: 5/14/17). This influenced some of the repertoire that Carrie selected to help students with aural skill development:

With "The Chicken Dance"...there's a benefit in that and they already know it. So they

don't even have to spend [much time with it]...I guess that would relate to how it was

when I was a kid. You just already know what the song is. So I don't have to spend any

time teaching them, "These are eighth notes." Or "tiki-tiki-tiki-tah," right? Sometimes

we'll do the Kodaly syllables…So that part of it was like we didn't even have to talk

about it. They learn rhythm a lot easier by rote. But then, it's always a problem if they

ever have to sight read rhythm because, then, they're horrible rhythm readers. (Interview

#3: 5/15/17)

Noodling. I observed Carrie help students start their final projects, where she encouraged

them to "noodle" as part of their composition process:

Carrie said, " Let's talk about your writing process a bit. Are you more comfortable with

noodling around and hunting for a melody, or just writing it using Noteflight [an online

resource to write sheet music, similar to Finale]?" The student wanted to noodle around.

"Great!" Carrie exclaimed and instructed him to do so by picking notes out of a major

scale. "What scale do you like best?" The student chose G major—it's his favorite

because of how easy it is for him to play. Carrie chuckled, "Awesome. Just start playing

around with notes that are in the scale." (Excerpt from fieldnotes of private lesson:

4/15/17)

This concept of "noodling" was similar to that described as "doodling" by Jaffurs (2004b) and

Davis (2005, 2010), which was observed in rock band rehearsals. Jaffurs (2004b) described this

procedure as, "the sporadic and intermittent playing of music 'licks'" (p. 196).

These processes were among those that I also observed Carrie use when she learned a

new song while preparing for her sixth-grade orchestra class:

She watched a YouTube video of Sam Smith's "Stay With Me" with her violin in her left hand. She noodled while playing pizzicato, attempting to match the sung melody. She made a few unsuccessful attempts before she started plucking a major scale—which did not match the singer's melody. She tried a new scale—correct. Carrie immediately began to noodle again, now in the new/correct key.

Aside: I find it both interesting and encouraging that Carrie is using the same method that she described to her private student earlier today who was beginning to compose. It's clear that her instruction/suggestions to students are influenced by her own strategies as a vernacular musician. It's hard not to feel inspired when watching a teacher who has experienced what she had in undergrad, yet still wants to teach these methods to others (without any training as to how). Maybe I'm just caught up in the moment, but I feel there is a level of bravery here—of taking risks—a sense of "I don't know if this is the right way to do it, but it's one way—it's what I do. Maybe this could help you too." I wish I would have done more of that when I was a classroom teacher.

(Excerpt from fieldnotes: 5/15/17)

Graphic notation. Reflecting on her background, Carrie discussed how, as a student, she had developed her own form of graphic notation to help her navigate experiences in school music:

Violas have to switch to treble clef when they get up to a certain octave. So, like, three octave scales would change into treble clef and then the treble clef would be tons of ledger lines. I couldn't really read notes anyway, so I was all like, "I don't know what the hell that is! That's not gonna help." So I had to come up with a way to memorize my three octave scales and not get lost in the scale.

So for me, that was writing them out by hand with letters. Marking where the half steps and whole steps were, so I memorized the finger patterns. That's how I survived that…just memorizing what the shifts were, and where the whole steps and half steps were got me through that…I just remember having a spiral-bound notebook and just letters all written across the page. I was embarrassed to show this to anybody because who has to do that? Right? Who has to write out your scales by alphabetical letter. That's so lame—but it worked. (Interview #3: 5/15/17)

Carrie's use of graphic notation increased in complexity and organization as she became a more experienced player.

As a teacher, Carrie included different forms of written notation (e.g., charts, tabs, graphic notation) throughout her teaching, which she typically used as a supplement for her rote teaching. While observing her teach a private lesson, a student became frustrated with a passage. Carrie calmly picked up a dry-erase marker and walked to the only window in her office. With her hand, she erased scribbles and jottings from a previous lesson, and drew boxes around notes. After the lesson, I asked Carrie about her drawings, which she described as "graphic notation," and she explained how she used them often—most recently to aid while teaching "The Chicken Dance" to students by rote. She erased the window notes again.

Carrie drew and explained her graphic notation for "The Chicken Dance." She grouped the song into small chunks, represented notes only by letter names, and then enclosed those letters into shapes. She drew a different shape at the end of a phrase, which she referred to as "the hamburger." Carrie explained that she used different shapes to represent different phrases, which could help students in their learning process. In the case of the "Chicken Dance," Carrie

grouped phrases together in rectangles, with first and second endings represented by half-circles—which completed the first "chunk" of the song (See Figure 2 below).

Figure 2: Graphic notation for "The Chicken Dance"
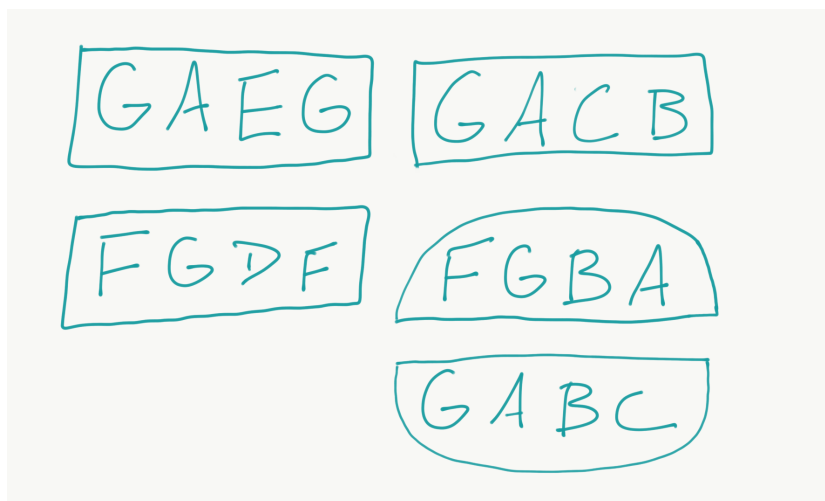
She described the relationship of these shapes with her background:

I was drawing boxes and shapes around it the way that it just made sense to my brain…I think when I memorize music or when I have—when I play music by ear, I do have that kind of sense, but it's not like I imagine shapes in my head. It's just sort of like, "First you do this and then you do this." It's just drawing the shapes makes a way to more clearly communicate that idea to the kids, I guess. (Interview #4: 5/15/17)

She also used graphic notation to assist in her teaching of scales and composing melodic phrases. Carrie enjoyed the metaphor of music being a "melodic journey," and thus related the tonic, subdominant, and dominant chords as "houses" to visit along the journey, where tonic was described as "Home":

I feel, just explaining it like when you go away from home—You can hang out at "Grandma's House" for a long time, and it feels comfortable. Well, that's the dominant/tonic relationship, so they'll get that. And then, "Auntie's House" is not quite

Grandma's House, but it's still pretty cool. You can hang out there for a little while and

then come Home again. So I felt like that was just the easiest way to explain [the

concepts] in terms that they know—how those notes of the scale are related. (Interview

#4: 5/15/17)

To notate these groupings, Carrie used a rectangle and triangle to represent a "house" around the

tonic, an oval to enclose the subdominant, and a rectangle to enclose the dominant. She also

marked half-step intervals found in a scale, much like she did while learning scales (See Figure 3

below).

Figure 3: Graphic notation for melodic lines
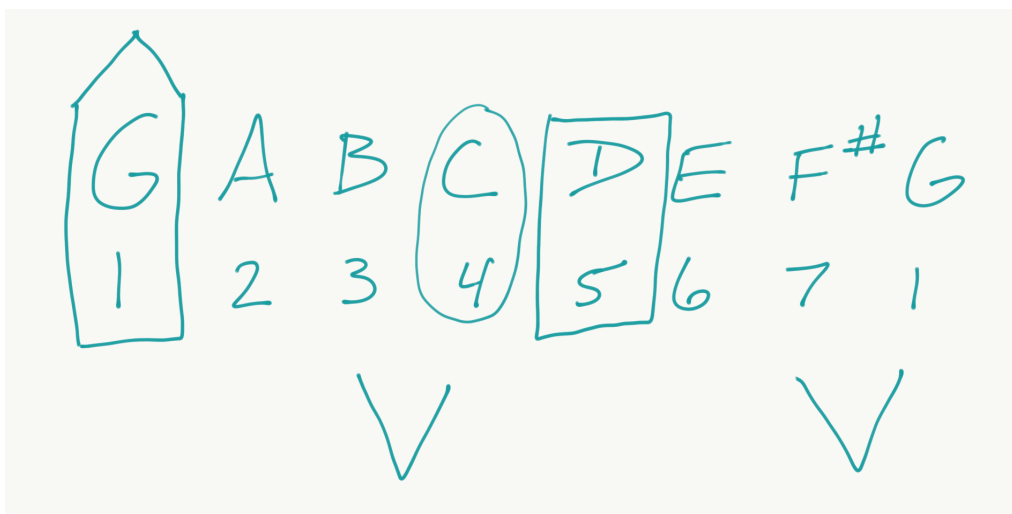
During one ensemble rehearsal, I watched Carrie guide students through a pre-recorded

chord progression. With the help of a YouTube video, the students played the roots of each

chord: "*While the video played, Carrie yelled across the room, "Now go to Grandma's House!"*"

(Excerpt from fieldnotes of fifth-grade orchestra rehearsal: 5/15/17).

Creating

Carrie was passionate about her students creating music. To her, creating allowed

students to apply music education directly to their lives outside of the classroom:

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Kind of empowering them, I guess, to come in and be creative with the music so that it's not—That would be demonstrating in class not just being consumers, but being producers, producing musical products. Like demonstrating that actively in class so that they can envision themselves in that role and then making it available to them when they have time so that they can then do it. (Interview #8: 5/16/17)

When describing why creative activities are essential, Carrie's normally-calm voice became emphatic. She obviously felt strongly about this topic; she stated that creating was largely absent from her own school music experiences, and she believes it to be largely absent from classrooms today.

We always get stuck on that standard. Right? Composing and improvising music—it's one of the National Standards from 1994. I think we don't demonstrate it for our kids, so then they don't understand how that applies to them. So if you could demonstrate it in the classroom then they wouldn't even question it, they would just be like, "Yeah this is just what we do." (Interview #8: 5/16/17)

Carrie not only believed that students should create music in their lives outside of school, but that, by experiencing and witnessing others (including the teacher) create music in schools, it may help normalize this activity for students as a fundamental skill that all musicians do.

To provide more creativity in her classroom instruction, Carrie has developed a final project for which students are provided four choices. I observed the introduction of this project, first presented to the sixth-grade orchestra ensemble, after a rich class period of music making:

Carrie walked to the side of the room, where her computer was located, and said, "All right, everyone—we need to talk about your final projects." She clicked the mouse and displayed a presentation slide that read, "Creating Music!!!!!!!!!!!!" (with eleven

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exclamation points). The next slide displayed the four options: (1) Arrange a piece that

you can play on your instrument—typically completed by students with traditional

notation, although this was not a requirement for the exercise, (2) Write a song using

Noteflight—an online platform designed for writing traditional music notation, 3) Write

and record a song using Soundtrap—an online platform for recording audio and

arranging pre-recorded audio "loops," or 4) Improvise over a chord progression—

typically done by a student finding a YouTube video of a chord progression and

improvising over this. (Excerpt from fieldnotes of sixth-grade orchestra rehearsal:

5/17/17)

After the class was complete, she explained that she introduced this project at the end of class so

students could reflect on the possibilities before their private lessons. Later, when students

arrived for their lessons, she discussed their ideas, any progress that they had made, and any

concerns they may have had. Some students came with a broad idea of what they wanted their

final projects to be, while others had already prepared portions of their project.

"Spaghetti on the wall." Spending any amount of time in Carrie's classroom and office,

one could get a sense of the myriad of resources for creativity that she uses—for example,

notation software, online samplers, or the looping pedal she just purchased (which she does not

know how to use but will "take it home, mess around with it a bunch, and then something natural

will develop" (Interview #6: 5/16/17)).

To make creativity more applicable and desirable for students, Carrie aimed to make the

process of creating more student-centered, with few confines and many resources from which to

choose (e.g., traditional notation, technology). She also taught creativity by introducing many

concepts and resources that may pique students' interests, yet did not provide an in-depth

description of any of them. Instead, Carrie provided students with enough information to explore the resource on their own, should they be interested:

> I keep hoping that when I expose kids, so just giving them options, it's like spaghetti on the wall—that's what middle school kids are. It's just like, "Here's the ukulele—This is really cool. Here's a guitar—check this out. Whoa, right? And we will do 'this thing' in class, but here also are all these other options—Like, here's Sound Trap. Here's Noteflight—Oh yeah ukuleles are cool!" I'm just giving them all of these options. I have no idea what will stick, but maybe something will and maybe they'll be like, "Yeah I used to play the violin when I was kid—I'll pick up guitar [now], that's a string instrument [too], yeah!" And then maybe they'll hang out with their friends around the fire and jam—I have no idea. (Interview #8: 5/16/17)

This "spaghetti on the wall" approach provided Carrie with ways to reach more students to work according to their own needs. It also provided a more "vernacular" experience for students by allowing them to explore and learn on their own; a process that was more student- rather than teacher-driven. Carrie also practiced this type of self-directed learning, as displayed by her desire to take the new looping pedal home to "mess around with it a bunch."

Classroom Environment

> *I arrived at Hamill Middle School at 7:05am, approximately an hour before scheduled classes begin. Today, Carrie teaches "Jam Band," an extra-curricular group that is open to any student…Students gathered their materials—one with a violin, one a guitar, and another a ukulele. The violin player noticed the other students' instrument choices and changed his mind to play ukulele as well. Carrie said, "You don't know really how to*

play, do you?" He responded no, and Carrie smiled and said, "Nice! This is a good

place to start."

Carrie started with some basic instruction on how to read chord charts, mainly

directed at the new ukulele player. He eventually seemed pretty comfortable, and they

start to work on the song, "Down By the Bay"—an apparent student favorite, given their

cheers of excitement. As the guitar player reminded the group what the chords are,

Carrie said, "That C chord doesn't sound quite right there…" The guitar player paused

for a moment and the more experienced ukulele player said, "Yeah…it sounds like it

should be a C7." Carrie replied, "And that chord then goes to a G." She looked at the

less experienced ukulele player and asked, "Do you know how to play that, Cameron?

Show us." He lifted his ukulele and rather quickly placed his fingers on the fretboard,

displaying the correct fingering. Carrie and the more experienced player gave a smile

and nod. "Nice!" Carrie says. "Let's play! Ahhhhh-one, ahhhhh-two, ah-one-two-three-

four-one—Down by the bay…"

As the group started to sing the second verse, in walk two boys who (based on

their size) appeared to be in seventh grade. Carrie yelled a greeting, "Hey! Do you

wanna come over and sing with us?" I was amazed to hear a quick yet relaxed yes—no

silence between the question and its answer. It was as if the student wanted to say, "I am

thrilled about this idea but I'm not going to outwardly show how thrilled, because I need

to keep my cool-middle-school persona." He walked over to the group and joined in the

singing. A few moments passed and several other students, who were talking in the

hallway, came in. Now there were eight students total—four boys and four girls. None of

these extra students had an instrument (they either forgot them at home or didn't play),

but still they gathered around the others, forming a circle and singing along. (Excerpt

from fieldnotes of Jam Band: 5/16/17)

Participatory. While observing this Jam Band, I wondered if this classroom environment

was influenced by Carrie's holiday gatherings with her family. Recall that, especially during

holidays, her family would play folk music together and all would participate in some way. After

Jam Band was over, Carrie confirmed that this environment was indeed inspired by musical

experiences with her family:

> That's how I experienced music when I was a kid too. It wasn't something that you had to
>
> have a lot of traffic to sit down and do. You just pick up an instrument and make music.
>
> And it was a community-based thing. Whoever was there participated if you wanted to,
>
> you didn't have to. Everybody just got sucked in and hung out and it was great.
>
> (Interview #8: 5/16/17)

Carrie strived to create a similar learning environment for her Fiddle Club, and it also inspired

the "safe yet challenging" ensemble experiences, such as Rhythm Machine.

In her rote teaching, Carrie relied on repertoire selections with which students may

already be familiar. For the Jam Band, Carrie chose the song "Down By the Bay" by the

children's music recording artist, Raffi. She discussed this repertoire choice:

> …all of these great Raffi songs that are just super nerdy and whatever—Like, all the kids
>
> know them, right? So you would think middle schoolers don't wanna play baby songs,
>
> but they totally do! [laughs] They're so into it! They're re-living their childhood and
>
> then, for whatever reason, that has been the song ["Down By the Bay"] that has totally
>
> caught on. So we've been jamming on that since February. It just started because the bass
>
> line is just D, A, D, A—which is just open strings—and they can hear the bass line and

how it works, and we can throw a run in there so they can learn how runs work…It's just super ridiculously easy…and then we pause and someone makes a rhyme! And most of them are just, like, a two-year-old's rhyme. But they have fun with it! (Interview #5: 5/16/17)

I asked Carrie how she felt activities such as "jamming" contributed to her classroom environment, or if she felt they were related at all:

I [enjoy] the idea of jamming and just having that be an open thing that we do sometimes. Fiddle Club represents that and the kids love Fiddle Club. Then also [the Jam Band]—the momentum of that has ebbed and flowed, but even having those kids walk in when they're putting their instruments away, and by pulling them into that and getting them involved in just our little session. It's great for morale for kids who are participating in the class. It's great for relationship building, so they know that I'm paying attention to them and they're paying attention to me, so we're all pulled into this together. But then it also demonstrates music making can be just—we don't have to wait for the bell to ring and then wait for the instrument to be tuned and wait for the whatever. We can just do it right now. You just walked in the classroom? Great, sing with us. Yay! It doesn't have to be all structured all the time…(Interview #8: 5/16/17)

Displaying how music-making environments such as this might operate, as well as how much fun and laughter can come from them, Carrie hoped to encourage students to continue using their musical knowledge outside of the classroom. Additionally, Carrie hoped that activities such as Jam Band would also provide students with examples of how their instruments could be used in multiple cultures and contexts, even those found outside of Western classical traditions:

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Carrie said, "It's music joke Monday!" and projected a comic on the screen, much to

students' delight. The image displayed a music store with two rows of identical

instruments; one labeled "Violins" and the other "Fiddles." Examining one side, a man

in a tuxedo stared intently at the violins. Next to him and examining the other side, a man

in a straw hat and overalls stared at the fiddles.

"Get it?" Carrie asked the class with a grin. Students were silent. "OK, what's

the difference between these two rows?" A student raised her hand and responded—the

only difference was the clothing style of the men. "Right!" Carrie exclaimed while

laughing. "We tend to think of our instruments in only one way, but it's so much more

versatile than you may think! What other genres of music could your instrument play?"

Students thought for a moment before several of them yelled out responses: "Fiddling!"

"Rock!" "Folk!" "Movie soundtracks!" "Blues!" (Excerpt from fieldnotes of sixth-

grade orchestra rehearsal: 5/15/17)

Although this example is not related to a participatory culture, it does effectively highlight her

desire to help students understand how their instruments could cross cultural boundaries.

Right vs. wrong. In Carrie's vernacular classroom activities, notes rarely were described

as "right" or "wrong" and, thus, "mistakes" were typically ignored. Should a mistake be so

obvious that it warranted a reaction, they were mutually laughed at and lightly joked about. This

was similar to her home environment:

'cause in my family, the style of folk music was just "everybody jams." Everybody has

something to contribute. Even if it's, like, you pick up a kazoo and you're just tootin'

around. Nobody cares! You don't get stuck at the back of the section. People laugh 'cause

it's funny, right?…[That's] the function and the purpose of music making [with us]…(Interview #10: 5/17/17)

I noted this, after observing an ignored mistake in a Rhythm Machine exercise: "*It was clear that the students felt that their voices and ideas mattered—that there was no right/wrong answer—that this was a safe space where 'mistakes' were not only encouraged, but were also a part of a normal musical process* (Excerpt from fieldnotes of seventh-grade orchestra rehearsal: 5/16/17).

In my observations, the concept of right and wrong being "a part of a normal musical process" was also found in the instructions that she provided students. After introducing the final project to her seventh-grade orchestra, I observed the following:

> *She reminded them, "You will not be downgraded for choices that you make. For example, if you chose to write a Noteflight composition and chose the key of D major, maybe you wanted to include notes with flats. It might sound weird and you won't like it—or maybe you'll like the way it sounds. It's completely up to you! Of course, just because you can do something doesn't mean you should." Carrie encouraged students to decipher these choices through their own musical lenses of what's "right" or "wrong." She said, "You've been listening to music your whole lives. You already know what sounds good to you or not—Use that information!"* (Excerpt from fieldnotes of seventh-grade orchestra rehearsal: 5/16/17)

While creating, improvising, or recreating melodies on their instruments—alone and/or with others—I rarely saw incidents where students were frustrated when they made mistakes. Carrie elaborated on my observations of the classroom community and how students responded to this environment:

Some kids get frustrated by that and some kids are okay with that. So sometimes this kind

of work and doing this kind of stuff outside the classroom, I feel like the kids who are

worried about whether they're doing it right or wrong, that is an extra barrier to

transferring some of these skills. Because they're more hung up on, "When I'm at school

I'm checking all the boxes." Where some of these other kids who are a different type of

student are like, "Wow, this is great, I just want to do this all the time." And then they

take it home and they just do it. (Interview #11: 5/17/17)

This "checking all the boxes" led Carrie to believe how creativity was one way that

music education could stand out from other school subjects, especially given the culture of

standardized testing, which has become a norm in most classrooms for many other subjects.

Carrie believed that students' perceptions of what constitutes "right" or "wrong" answers have

been heightened as a result of their engaging in so much standardized testing. They are led to

believe that all things have a right and a wrong answer. In the music classroom, Carrie believed

that a right/wrong dichotomy tended to be more related to Western classical traditions than to

creative music making endeavors:

Because I feel like that is kind of a pitfall of the Western classical canon too. It's like, if

you don't play exactly what was on the page, and it doesn't exactly fit this musical form,

or it doesn't exactly fit this chord progression, then it's wrong. (Interview #3: 5/15/17)

Because of this, she believed that teachers could avoid the focus on right and wrong by

encouraging more student creativity:

So I don't want to be the teacher who is all like, "No, this is wrong"—Because I don't

want to give them the idea that *anything* is wrong, because then they'll just be afraid of

that all the time. So even when something isn't that great, I'm still gonna be like, 'Yay,

you wrote this!" You know?…I want to get away from that [dichotomy] because I think

that's been a limiting factor in my own music-making experience. (Interview #3: 5/15/17)

Carrie also briefly discussed how teaching creativity could be the perfect classroom

environment for students to practice certain non-musical skills:

…it's teaching those kids critical thinking skills and collaborative skills and conflict

resolution skills when, you know, the second violins want to tell the first violins how

much they suck at something. They need to figure out a good way to talk to them about it

and give critical feedback without people taking that personally. So, I mean, there's just

this glorious stew of all these skills that these kids could have when they're leaving the

rehearsal and I step off that podium, and I facilitate that instead. (Interview #10: 5/17/17)

To better facilitate skills such as these, Carrie had created a classroom culture where students felt

safe, yet challenged in a respectful way.

Impostor Syndrome

Carrie had struggled with impostor syndrome while in her undergraduate music program.

She believed that her feelings of being an impostor may have stemmed from her early school

music experiences and the focus on chair placement:

It all starts with chair seating in orchestra, because every orchestra from the very

beginning, especially if it's something you're interested in and you're serious, there's a

pecking order. There's a hierarchy. You audition for everything and everybody is rated

and categorized and you're at the front or you're at the back, everybody gets a rating, and

that's just a reality from the very beginning, it's such a strong part of the culture. So, you

start to have feelings and thoughts about yourself based on where you sit and where

you're rated. And even though there are tons of factors that play into that, like, you can

have good audition days and bad audition days...there are all these things that really don't

have to be tied to your self-worth. But, I mean that's human nature, too, right? It's

something you really care about and you have to invest so much in—it's really hard to

separate your emotions from that and not get that tied to your self-worth. (Interview #10:

5/17/17)

This competitive environment contrasted strongly with the more collaborative folk music culture

in which Carrie participated in her youth outside of school. However, Carrie also believed that

the different "ways of being" in the two musical cultures were both valid and contextual:

The function and the purpose of [folk] music making—they're totally different contexts.

But if you're not assimilated into the culture of what classical music is and what that

means and what the purpose of it is, it's a little confusing. So if you're not prepped for

that, maybe you're a little more emotional about that and that ties into that emotional

versus objective feelings about being rated and all that kind of stuff. (Interview #10:

5/17/17)

This competitive school music environment evoked fear and anxiety from Carrie.

This impostor syndrome did not fully go away once Carrie began her teaching career. She

still felt like an impostor in interactions with her colleagues:

In teaching, I think that crops up because I have some colleagues here who are really

critical, so I just always feel like, no matter how hard I work at things or what things I

work to improve...it's not good enough. (Interview #10: 5/17/17)

Carrie believed that these feelings of being an impostor as a teacher are most likely related to her

experiences at Prowse College:

Especially because I got this job right out of Prowse where I was not ever good enough, and was told by many different people many different ways—Walking into a working environment where I have colleagues that also tell me that message, without actually coming out and saying it, has been really frustrating. (Interview #10: 5/17/17)

These feelings continued in her professional performance life as well. While performing with a local ensemble, Carrie worried that she might be "found out" by others in the group:

I've been playing in this Orchestra and it's just kind of a casual pick up group, but they had another violist come and play for the first time. I've been the only viola until last night. It was fine but then instantly having another viola player…She's a better performer than I am, hands down...Every time that I would flub a note or make a mistake, I was like, "Dammit they're going to be on to me." It totally felt that way. Just 'cause I'm a bad reader and we haven't really practiced this much…So, I mean, I definitely experience that every time I play in a group. Every once in a while I pleasantly surprise myself and I play and I'm like, "Ah, I sounded good! That was good. I did okay." But that is usually not the case when I perform in a group. (Interview #10: 5/17/17)

Because so much of the professional music world is dominated by Western classical traditions, Carrie has felt at times as if she had to choose between the musical culture in which she grew up and the musical culture found in school settings. Although she wanted to play in both, focusing attention on either of these cultures meant pulling away from another:

I always felt like I had one leg in one, and one leg in the other and I never was good at either one. I had enough of the Western classical stuff that made me fear improvising and learning to be able to do that because you're always judged, so you show up in the folk thing…I've always felt like I could be really great at that but I went in this other direction

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and then there are some things about this that make me a little bit afraid to jump back into

that or make me feel like I wouldn't be good at that anymore. (Interview #10: 5/17/17)

Her passion for making music in both folk and Western classical traditions helps fuel her desire

to teach both to her students:

I think really great classical musicians still have all of these aural skills that we use in

folk music…I feel like the ideal musician is the person who has the complete package

and can do all of that. I think we're encouraging a lot of those skills in our classical

musicians too, but we short change our kids when we teach them just to read the music

off the page and aren't teaching them some of these other skills…I don't know, I don't

feel like there's a whole lot of—when we're teaching ear training skills or that kind of

stuff, when I'm teaching that to my beginning four-year-old violin player, I'm not going

to sit down and be like, "Let's transcribe music." What do we do? We just sing "Twinkle,

Twinkle Little Star" together and I'm just listening to see if he's matching pitch or not.

Just doing little things like that…Sometimes I feel that we're so quick to categorize things

into this category or that category, but they're just really just all actually in one giant

category of good musicianship. (Interview #8: 5/16/17)

However, as someone who is highly motivated, Carrie also believed that she was a

stronger player and teacher because of her battles with impostor syndrome. These feelings also

inspired her to better herself in her professional life:

I just went to other workshops and found people who were doing it really well, and then

bought books that talked about it, and just taught myself about that. That...Kind of,

overcompensation, in a way. "I have impostor syndrome, I don't feel like I know what I'm

doing, so then I'm going to become an expert. Like, amass my resources and really figure out what I'm doing with that." Interview #9: 5/16/17)

Expectations of Music Programs

Carrie described the parents at Hamill Middle School as fairly positive and supportive. However, she also recognized that most parents expected a certain "product" from the music program, which included public performances of prepared music:

> When you're a music teacher, you're only celebrated if your kids sound amazing, you're doing really great things with them, and "great things" is qualified as performance…But I feel like some of that stuff that we're doing in the rehearsal and in the classroom is way better—but it's messy. Nobody wants to see messy. (Interview #10: 5/17/17)

Hamill Middle School has a demanding performance schedule, and the parents, administration, and her colleagues expect students to perform at a high-level. Carrie felt that traditional concert performances did not accurately represent what her students were learning in the classroom:

> …I feel like that learning that happens in the classroom is a more important product than the concert I give in March in the "cafetorium" to their very own parents, but I don't know how to get people to see that product. I would love to show that off because I feel like that's the most important work that we're doing. More than, "Oh yeah, they performed that piece and everybody played that F sharp in tune." I guess I don't care about that as much but that also is not celebrated as a teacher. (Interview #10: 5/17/17)

The pressures of the performance schedule added stress to Carrie's teaching life and allowed less time to work on other aspects of music making in which she is most interested.

During a conversation about receiving support from fellow music teachers, Carrie described a few colleagues "who are really critical. I just always feel like no matter how hard I

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work at things or what things I work to improve, they're not impressed. They don't care. It's not good enough" (Interview #10: 5/17/17). These judgmental colleagues had created heightened pressures to have "the best sounding group;" especially for one particular concert, during which all of the local teachers presented their ensembles on the same stage:

> We did this All Cities String Festival last week on Thursday, and I had some conflict with another one of my colleagues because I always really stress out about this concert because it always seems a little bit like a competition to me…I don't like that. Each school does their own piece and it's one that we memorize and then put choreography to…There's just too much pressure…each school does their thing, so you're just laid out there [for] naked comparison. (Interview #8: 5/16/17)

As a result, Carrie felt she needed to focus much of her class time to prepare students for performances.

Carrie also described stresses related to how festivals and competitions determined how much class time could be dedicated to other activities, such as creating music. In the state where Hamill Middle School resides, solo and ensemble festivals used a pre-determined list of acceptable repertoire:

> A lot of that is also biased towards Western classical music. To have kids just kind of come in and improvise or to have made their own arrangement, there isn't really a space for that with solo/ensemble. That limits what we can do with our March concert…Our October concert and our May concert we do in collaboration with the other schools, so we're kind of locked in there. (Interview #4: 5/15/17)

Carrie believed that a "locked in" repertoire selection limited the musical experiences found in her classroom, because her students were expected to participate in festivals and collaborative performances.

Summary

Carrie's vernacular music background manifested in her teaching in many ways. Through rote teaching and aural development, she encouraged students to use their aural skills and "noodle" to recreate music and compose new ideas. To assist students in their aural recreations, Carrie encouraged students to chunk musical information together and use graphic notation— resources and strategies that she used while playing folk music herself. Carrie implemented creativity into her classroom, especially through a final project. She taught students a rich variety of resources, but with little depth. Lastly, her vernacular musicianship manifested through her classroom environment, especially in Jam Band, where students engaged in music making through a more participatory culture. Carrie also encouraged divergent thinking, which she believed was a feature that separated vernacular and Western classical traditions.

While studying to be a music major at Prowse College, Carrie felt a great deal of impostor syndrome. These feelings created anxiety and fear during her undergraduate years, and continued into her teaching career. As an educator, she felt pressure from others' preconceived expectations of her program (e.g., performance schedules, high performance standards) by community members and judgmental colleagues. To some extent, these expectations from others determined what she taught in her classroom and when.

Part 3: Suggestions For Collegiate Experiences

In her undergraduate degree program, no course included vernacular music making or music outside of the Western classical tradition. Professors never discussed teaching strategies to

implement vernacular music making in classrooms. The strategies from Carrie's teaching described earlier in this chapter were all her own and developed through experimentation. In this section, I will discuss Carrie's suggestions for how teacher educators might help musicians similar to Carrie feel better supported, as well as how she believed colleges could better prepare future teachers of vernacular music making. This raised questions about what Prowse may have done differently so that Carrie could have felt more successful as a student and more prepared to teach. Carrie said:

> I spent a lot of time thinking about that, actually. Because part of it, too, is like I don't want to be a teacher like that, right? So, what was it that made me feel so uninvited, or so stressed out or never good enough? I don't ever want to make my students feel that way. Even if they're not great, if they're willing to work hard enough, why wouldn't you try to empower that? (Interview #10: 5/17/17)

Suggestions for an Improved Undergraduate Experience

Carrie was highly motivated to learn prior to attending Prowse, and she recognized that her musical skills were in need of development. She originally believed that her applied professors would provide her with the necessary resources to improve but was frustrated when they were unable to adapt their instruction to meet her needs as a student. They did not recognize the skills that she brought to her lessons, nor were they able to teach her to understand their own values and help her meet their expectations. Carrie felt that her collegiate experience would have been more positive if professors would have used a more student-centered approach that would have helped them understand and build upon her musical background. However, it is worth mentioning that Carrie was reticent about sharing her struggles with others, which also may have contributed to these problems.

Student-centered approach and support from professors. Carrie believed that students like her may feel more supported if faculty made an effort to understand where their students are developmentally and how they reached that point. "It could have all just started if [Prowse] had better identified where they were meeting their students. They didn't spend any time doing that" (Interview #10: 5/17/17). Carrie compared this to her own classroom instruction:

> We know in the public classroom, you have to meet your students where they're at in order to take them to a certain place. That's maybe the only okay thing that's come out of all this standardized testing bullshit, is that you can't take them somewhere if you don't know where they are. You can't find them. Prowse didn't bother to find out where my baseline of knowledge was, they just expected me to meet them where they were at and they didn't understand what that meant and how much of a sacrifice that was for me and especially that freshman year…I just feel like if they're willing to accept people and then work with them where they're at, that would have been a great thing. (Interview #10: 5/17/17)

Perhaps a better understanding of Carrie's background and musical skills would have helped Prowse professors establish a deeper relationship with Carrie from the start.

Carrie was too nervous to share her struggles with professors and peers openly, and other musicians with vernacular backgrounds may feel similarly. She believed that music studio teachers and music teacher educators may need to actively seek out this information from their students by simply asking them more questions about their background:

> And that, I also feel comes back to also having those teachers make good relationships with their students because even just a couple of personal conversations would have cleared that up right away on behalf of the applied lesson's teacher. I don't remember

anybody ever asking me. I'm sure the teachers can look at you and be like, this kid has no idea what they're doing with "xyz." But I don't know why that was never addressed. So either it was like, well, you're just going to have to fix this and it was my problem, but that was also never expressed or communicated. (Interview #10: 5/17/17)

This information-seeking strategy was important to Carrie, especially when musicians can come from such a wide variety of backgrounds and skill sets:

…especially in this specialized field where we know there's a disconnect between the skills that kids bring to being a music major and then what we expect them to be able to accomplish as a music major. I feel like that's an accepted knowledge, right? That there's a gap there, but they didn't address that at Prowse. (Interview #10: 5/17/17)

Carrie felt that a lack of support may result in students feeling undervalued or possibly even illegitimate. Only recently has Carrie begun to reflect on the legitimacy of her own musical background and how it may be worth teaching these skills to others. Carrie also recently began her pursuit of a master's degree from an institution different than Prowse. At this new university, she had met professors who celebrated her musical background and encouraged the teaching of these skills to others:

…at [Master's College] with some of [Professor's] classes, I immediately brought that back here and started doing it right away. So the ukuleles, the guitars, the mandolins—all that cropped up after that first summer at [Master's College], 'cause I was like, "Oh yeah, that's me—I'm that person. I'm not [currently] doing this for kids in my classroom. Then I just brought [these ideas] right back [to my school] and have been doing that with kids ever since…(Interview #10: 5/17/17)

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From Carrie's perspective, hearing support from her master's professors helped legitimize her background and helped her formulate a new teaching identity.

Cultural relevancy. Carrie believed that teacher educators should model acceptance of and support for a wider variety of musicianship values by providing experiences rich in diverse musical cultures:

> Either creating an experience that is other than their own so that [preservice teachers] can walk the walk when it comes to be time to do that in their classroom. Or maybe going in the community and participating in that [vernacular music] somehow—or maybe having a group [e.g., club] on campus that performs in that way…We didn't ever have fiddle music or anything like that [at Prowse]. (Interview #10: 5/17/17)

Carrie believed that, as a part of student-centered instruction, teachers at all levels, including those in music teacher education programs, should include elements that are relevant to the students' lives as well as further inform and support their cultural backgrounds:

> So, I feel like culturally relevant pedagogy needs to be a thing that's the forefront of [any level of] teaching because you walk into a classroom and you will work with students who don't have your experience. Everybody obviously has to work from their experience, it's the tools you're given, those are going to be your strengths, for sure. But you have to just be aware of being able to reach or put yourself in those other shoes, being an empathetic teacher. (Interview #10: 5/17/17)

To Carrie, culturally relevant teaching included engaging students in the musical cultures with which a student identifies:

> I strongly feel like if a teacher is student-focused and they're always keying into that…just having some sort of class or giving them some sort of experience that

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legitimizes a different way of making string music. Different ways of musicking…talk about culturally relevant pedagogy, and hopefully that's something that teacher preparation programs are teaching about…(Interview #10: 5/17/17)

Carrie's suggestion of field experiences in the community could especially be useful if teacher educators do not feel comfortable with vernacular music making themselves. This student-centered approach to teaching undergraduate students may be an important step to help more students like Carrie feel valued and legitimized as musicians at the collegiate level.

Suggestions To Better Prepare Teachers of Vernacular Musics

Carrie's vernacular background and classroom teaching experiences have provided her with a unique lens through which to view how music teacher educators can better prepare future educators for teaching vernacular music-making. First, Carrie suggested that teacher educators provide preservice educators with vernacular music-making experiences as a requirement to completing their music education degree:

So I don't know exactly what that would look like—It could look like a lot of different things. It could look like participating in a different kind of ensemble. Or it could look like taking a semester long class on different ways of making string music, or different ways of making band music, or different ways of participating in music [in general]. So having vernacular music being a part of their experience or a required part of their lesson—their experience creating for their students as they prepare for teaching. (Interview #10: 5/17/17)

To Carrie, opportunities to create music are important when exposing preservice educators to vernacular music making. Carrie rarely had opportunities to create music while pursuing her undergraduate degree, yet she believed experiences in creating were necessary for

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an educator of both vernacular and more traditional methods (e.g., writing arrangements for students, composing, improvising).

Carrie also discussed how preservice music educators should be provided with experiences *teaching* more diverse types of musics to others, "Because we talk about practicum and having people student teach, giving them an experience—So [teacher educators] cannot just talk about it and have them read a book, but have them [teach] it" (Interview #10: 5/17/17).

Last, Carrie believed that conversations with preservice educators should explore the dominance of the Western classical traditions in music education in the United States, to help future teachers situate their own backgrounds and how they may not fully represent the diverse musical cultures with which their future students may identify and encounter outside the classroom walls:

> But there's something where the teachers, the [teacher educators], the students, are practicing coming up with something that they can do that will help them teach outside of their own personal box and just give them some leverage. A little preparation with that so that the other professors can say, or the other students—people [who] can give them feedback on, "that's cultural appropriation"—Like, if you just change this "xyz" then you're really empowering that cultural experience…a huge conversation, I think, in teaching and teaching diverse classrooms is: How do you teach kids of a different race without totally "stepping in it"…and just perpetuating privilege and the system of oppression? So that needs to be part of the conversation…(Interview #9: 5/17/17)

Exposing Carrie's fellow preservice educators to more diverse music-making experiences, especially involving creativity, may have helped her feel that her folk musicianship was valuable, increasing her self-efficacy.

Summary

Carrie grew up with a strong background in performing folk music with her family—especially her grandfather. She participated in school music, but relied heavily on her aural abilities in private lessons and ensembles. Prior to enrolling at Prowse, Carrie recognized her strengths and weaknesses as a vernacular musician when compared with Western classical traditions, and vice versa. However, she was not fully prepared for how difficult the college experience would be.

Although Carrie did not recall negative attitudes from her fellow students toward her, she was afraid to let them know of her struggles inside the classroom. She rarely sought help from others. While Carrie did not remember the music majors specifically being supportive or not, her feelings about the faculty were clear.

While Carrie's background in folk music traditions valued aural skills, improvisation, and creativity, the faculty at Prowse College valued Western classical traditions and only taught from that lens. Carrie described her Western classical performance abilities as needing improvement, and she believed this placed her at a disadvantage when the string faculty selected students for private lessons. The pressure to perform at a high level resulted in anxiety and panic attacks. Carrie often struggled to feel competent as a musician and, at times, questioned whether she would ever be successful as a music education major.

In her teaching, Carrie's vernacular background manifested itself in many ways. Carrie's teaching displayed a strong emphasis on rote teaching and aural learning, where students were encouraged to "noodle" through melodies and use graphic notation. Many classroom activities focused on creating music, and, to help meet the diverse ways that students made music, Carrie used a "spaghetti on the wall" approach, where she taught several tools and resources, but only at

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a surface level. She hoped this would encourage students to use and more deeply learn the tools at home.

Carrie also focused a lot of attention on her classroom environment. In the Jam Band and Fiddle Club, Carrie used a more participatory environment. Additionally, when observing these activities, I never witnessed instances where notes were considered "right" or "wrong." Carrie believed creative music environments should allow more divergent thinking in students, while Western classically-oriented ensembles needed to be more focused on right and wrong (e.g., pitches, rhythms).

Carrie's undergraduate experiences included many feelings of being an impostor, and she was scared that she might be found incompetent and expelled from school. These feelings continued in her teaching, primarily in relation to colleagues who promoted a competition-based environment, which strongly contrasted with Carrie's beliefs of what was important in a music classroom. The expectations of colleagues and the general public largely determined the content she taught in her classroom, ultimately limiting her inclusion of vernacular music-making methods throughout the year, despite her desire to include them.

Carrie suggested that college professors be more student-centered in their approach to teaching undergraduates, which may help musicians like her feel better supported. Comments like those from the music theory professor resulted in Carrie being embarrassed by her struggles, and thus she did not seek help from others. She suggested that professors have a better understanding of the musical cultures with which their students identify, and that they then use this information as a basis for more student-centered instruction to help place their students' musical growth in better perspective.

To better prepare future teachers for engaging their students in vernacular music-making experiences, Carrie believed that colleges should require preservice educators to participate in music making in more diverse ways and that their music making should include elements of creativity. In addition, she believed that preservice educators should have mentored opportunities in practice teaching vernacular music skills and creative musicianship to others so they are more prepared to "walk the walk" when they are in charge of their own programs. Carrie also suggested that teacher educators have more discussions with preservice educators that specially focus on how Western classical musics currently dominate music classrooms in the United States and how this approach might be expanded for the benefit of all students.

CHAPTER 6—HARRISON'S STORY

The office secretary directed me toward Harrison's room, "It's all the way down the hallway at the other end of the school. If you end up outside, you've gone too far." She smiled. I gave a chuckle, said "Thanks," and finished signing the visitor's pass. I walked down a long zig-zagging hallway, the main corridor at Mayhew Elementary School, past at least 15 classrooms and displays of colorful student drawings decorating the hallways. At the end of the hall and propped on an easel was a whiteboard with a cartoon toucan wearing glasses—hand-drawn in red dry-erase marker and blocking the school exit. A drawn, partially erased, red arrow directed me to Harrison's door.

I walked inside to see a colorful carpet over the laminate flooring, with four long tables placed against the far wall. A few posters were hung on the walls—lithographs of painted horses and landscapes. Cattycorner across from the tables sat a piano with a few cardboard boxes set behind it. A temporary accordion wall was propped nearby.

Harrison was sitting at his desk, straight in front of the door. He noticed me immediately, smiled, stood up, and said, "Mark! Come on in—good to finally meet you in person!" Harrison seemed warm and kind, with brown hair that hung past his thick glasses before curling back towards his ears. He was wearing a black collared shirt with loosened grey tie. The top button of his shirt was undone and the white t-shirt underneath peaked above his collar—giving a "hip and cool" character vibe (i.e., someone who dressed up (but not too much), which was further accentuated by his grey dress pants and black sneakers. Given our similarity in eyewear and age, I wondered if students would ask if we were related. Harrison and I talked about his background and mine, his plan for the day, and how his wife is expecting their second child very soon. As the first group of students walked in the door, one asks "Who's that?" Harrison

responded, "I'll tell you in a bit." The student looked back at me, paused for about five seconds and said, "He looks like he's your brother." (Excerpt from fieldnotes: 4/24/17)

<div align="center">

Part 1: Background

</div>

Before College

Harrison grew up in Eastern Michigan, immersed in popular music. His parents often played "easy listening and middle of the road type stuff for—infant type stuff. My mom and my dad both sang along with any music that we listened to" (Interview #3: 4/24/17). His parents bought a piano when he was roughly four years old. He remembered his earliest music-making:

> My experience with music is heavily influenced by growing up in the Lutheran Church, and I knew the liturgy very quickly…like I remember very early even before I knew what the words were. Trying to learn the liturgy and hymns and stuff like that. (Interview #3: 4/24/17)

Harrison's neighbors used to joke about how he walked up and down the driveway and backyard, constantly singing songs.

Harrison attended a Lutheran school until sixth grade, and during this time most of his in-school music participation was in choir:

> They had a band, but I didn't do it. And it was because it started later, like fifth grade or sixth grade, and I was really focused at that point on piano. I started taking piano when I was in first grade. (Interview #3: 4/24/17)

Outside of school, Harrison took piano lessons and experimented with audio recording on his own. He remembered composing music from a young age:

> Starting probably maybe second grade, I regularly made cassette tapes of myself doing random stuff. I thought I was just fooling around, and mostly I would come up with like

comedy skits and I would sing things and then, try to come up with a theme that would

go before the skits. So if I was doing like a fake news show, I would try to make up a

theme. I didn't know I was writing music, I just thought it was like necessary for what I

was doing. (Interview #3: 4/24/17)

Harrison did not take his music making at that point seriously. "And by that point, I was messing

around with making music, but I didn't really consider it music, like that I was writing. I just kind

of thought I was messing around" (Interview #3: 4/24/17). This "messing around" continued for

many years as he explored sounds and experimented with musical instruments and technologies.

In seventh grade, Harrison transferred from the Lutheran school to a public one. By this

time, Harrison had learned several musical instruments on his own and had gained interest in

instrumental music at the public school. Since he did not take instrumental music courses at the

Lutheran school, the public school band director would not let him participate in the school

instrumental music program; "…they just were like, "Well, you missed a couple years of band.

You can't be part of it" (Interview #1: 4/24/17). The band director knew of Harrison's piano

lessons, which Harrison believed may have influenced the band director's decisions. "He was

really focused on the idea that I had keyboard training. They didn't need drummers at the time,

and so he just said, 'We don't need them, so we don't need you to do it'" (Interview #1: 4/24/17).

Outside of school, Harrison continued to explore recording sound, but with new

technologies:

My parents got a Windows '95 machine, and I remember opening Sound Recorder and

the first few experiences were just trying to use all the software…I'd play the cassette into

the microphone and then I would reverse it. I would try to change the speeds. I was

always messing around with stuff like that. I would take different songs that I thought

were at the same tempo and try to start them at the same time, do all this—and I never

knew—I was just messing around. I didn't realize that any of that was anything.

(Interview #3: 4/24/17)

These explorations of musical sound also included the use of music notation software:

My parents bought a used copy of what eventually became Finale in eighth grade, and I

used it to just put as many dots all over the place as I could. Didn't do anything legitimate

…It was just like that was the funniest thing was to try to make faces with it, and all that

stuff. (Interview #3: 4/24/17)

Harrison began to teach himself other musicians' songs. "My parents got me a guitar in eighth

grade. That really pushed my music interest forward a lot. I started trying to record things,

mostly trying to record other people's songs" (Interview #3: 4/24/17).

When Harrison started high school, he participated in the choir "…basically because, as

this freshman at high school, my logic was if I could get a grade for doing music, why wouldn't I

be in music?…Well, I guess there was the whole "I like to sing" thing [laughs]" Interview #1:

4/24/17. In ninth grade, Harrison sang in a production of "The Music Man" as Jacey Squires, the

baritone in the barbershop quartet. With the help of his music technology skills, he learned the

music for all parts of the quartet:

I was using [my computer] to make rehearsal midi files for the other guys in the group.

So I would copy the music notes over, and then send the—Every AOL name had a

website account, so I made a really horrible website that would have links to the mini

files so that I could actually have people rehearse their [parts]. And so all the other tracks

would be in the left channel and then, whatever track you were singing would be in the

right channel. (Interview #3: 4/24/17)

This is one of the first times that Harrison remembered mixing his music making from inside and outside of school.

Singing in choir was a positive experience for Harrison, largely due to his teacher and her classroom culture:

"…She created a culture of just casual musicality. It was casual when we weren't practicing. You could come in for lunch, you could stay after school…all the memories I have specifically, are of playing, sitting around, trying to figure out songs with other singers, by ear—using any theory that we learned specifically to figure out pop songs. (Interview #1: 4/24/17)

One of Harrison's most vivid music-related memories in high school occurred after the teacher came to him when songs were not ready for upcoming performances:

We were going to the middle schools to perform. One of the songs or two of the songs that we were supposed to do got cut. She was like hanging out with us after school and she was like, "We've got to cut these songs, they're not very good. We're going to have to do something else." (Interview #2: 4/24/17)

Harrison remembered that, at home, he was teaching himself how to play "Hey Jude" by the Beatles. He let the teacher know:

She was like, "I got that. I got the sheet music for it." She pulls it out and she's like, "Do you know how to play it?" I said, "Kind of, on the piano." Two other kids were like, "We could play it on the guitar, we could figure it out"…She played it and we practiced singing it, working out all the parts. She's like, "…Why don't you play it?" I was like, "I can play it, I guess. I know how to play it. I played it at my house." (Interview #2: 4/24/17)

The group only rehearsed the piece once prior to performing it for the local middle schools. "It was a situation where, there were these opportunities to play in front of people, just like half-finished stuff" (Interview #2: 4/24/17). Harrison knew that his choir teacher was more than capable of preparing high-performing groups, so this situation helped him recognize her willingness to experiment with new experiences as well:

> I think the idea that a choir teacher would be willing to throw the repertoire out a couple days before the concert and have these guys in her group that were just high school dudes throw the song together, she didn't know our musicianship from—She knew our singing skills, but she didn't know anything else. That's a risky thing to do. And I think that there needs to be...I look back on that now and I think, "That was a situation where she...If there could be more people doing stuff like that"…she's got the traditional on the outside, but she just knew how to do her stuff. (Interview #3: 4/24/17)

The relationship that Harrison developed with his choir teacher helped him connect music learning inside of school with what he was creating musically outside the classroom:

> …after school, it was, "Okay, now I can explore whatever I learned in school. How can I use that?" I always joke that I remember very clearly learning theory at various ages and then using every single stinking piece of chord-related theory in every song that I wrote. In late high school or college, whenever it was that the Neapolitan chord, it was like every freaking song had a Neapolitan chord in it because I was like, "This is amazing! Oh my gosh!" (Interview #1: 4/24/17)

Harrison continued to experiment with sounds and wrote compositions at home. He even wrote accompanying scores for school theatre performances. It was no secret that music played a major role in his life both inside and outside of school, and the arts teachers in the schools valued

and supported his musicianship in school and encouraged his out-of-school musicianship by giving him opportunities to apply it in school settings.

Undergraduate Degree

Harrison attended Cushing College, a private liberal arts college in the Midwest. He pursued a music and education degree, which included fulfilling music-related requirements from the music department and education-related requirements from the education department. He chose voice as his major instrument.

Identity questions. Most other music majors only had one major instrument. Harrison, on the other hand, played many instruments. He had difficulty explaining this to others:

> …they'll say, "Well, what's your main instrument other than voice?" And I'll say, "Well, piano, I guess." It's usually always like, "What do you mean 'I guess'?" And I say, "Well, I mean, I play guitar. Those are the two main instruments that I play, which means I also play bass"…I hate saying "multi-instrumentalist," because it seems kind of ridiculous, but that's what it is. I mean, that's what I do. (Interview #3: 4/24/17)

Outside of the classroom, Harrison still recorded and explored sound, as well as wrote and recorded his own original works. He played in several different bands and worked on various recording projects, including freely-improvised electronic music. He performed live in a local coffee shop every few weeks. At Cushing, Harrison participated in several choirs and took class instruments.

Because he had difficulty sight-reading, he had a few struggles with music course content:

> My Achilles heel has always been sight-reading. I can sight-read chord charts like there's no tomorrow but you put the dots in front of me and I can read it but it's still, the little

voice says, "You can't do it right." I can generate the other way, I pick up the pen and write the music out. Write it without mistakes and stuff like that but for some reason reading it, always caused issues. (Interview #2: 4/24/17)

Outside of sight-reading, however, Harrison did not struggle in the music coursework.

Support was complicated. Harrison's relationships with professors at Cushing College were complex. Many professors knew of Harrison's vernacular music making outside of school and never discouraged it. However, most of the support he received was for his more traditional musicianship:

I only had a sense of feeling supported in situations where I was doing traditional music conservatory experiences. Any time that I felt I was trying to do a more collaborative vernacular type experience, I was patted on the head, so to speak; and I'd get a smile like *isn't that cute*. (personal communication: 6/21/17, emphasis in original)

Although the professors did acknowledge his vernacular music-making background, the ways they supported Harrison made it clear that it was not important to his academic or musical life at Cushing. "It was always under the guise of messing around. I was doing something that I enjoyed but it wasn't as respectable as [Western classical] forms of music-making" (personal communication: 6/21/17). This level of support did not resonate well with Harrison. He regularly felt as if professors were supporting his vernacular musicianship as if it were a "phase" that he would grow out of and leave behind:

Unfortunately no matter how supportive and respectful my teachers and professors were, there was a cultural expectation of, "you're going to get with the program. You're going to do it the way that it's supposed to be done."

He also stated:

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There was an element of, *one day you'll be able to go to the next level and start composing with paper and become one day you'll be a real boy*! This obviously isn't going to make you feel supported. The staff probably had a sense that this wasn't a respectful way to interact with me, but they may have also thought that any normal music conservatory academic student would eventually make the right choice and leave the kind of fooling around elements and grow into something more serious and more respectable; or at least keep the two concepts separate. (personal communication: 6/21/17, emphasis in original)

Harrison rarely, if ever, spoke up about these feelings to the professors at Cushing: "I grew up in a system where I would have obviously tried to [remain quiet] and jump through the hoops, but [I would] not really be content" (Interview #2: 4/24/17). He also believed that some professors may not have known of appropriate ways to show their support:

In many ways they attempted to [support me], but they were basing it on their own music conservatory experiences and it was too difficult to talk about vernacular-socializing-collaboration-creative-process type experiences. There were times when they were assuming that I was sitting somewhere notating out all of the pop music like Frank Zappa. (personal communication: 6/21/17)

"It's your voice." While Harrison never felt completely "out of place" at Cushing College, he did notice a disconnect between music making outside of school and inside of school. As described above, although he felt supported from his professors, he never felt the support for his vernacular background was fully genuine.

However, one experience did resonate as a true recognition of his vernacular music-making background. In a private voice lesson, one professor's mentorship helped Harrison put

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his musical lives into better perspective. He was not feeling completely comfortable while singing Western classical art songs in his voice lessons:

> I absolutely love taking private voice lessons. I love doing voice lessons. I love learning the songs. I love trying to push my voice. I felt fake singing in front of people, in that way. What was weird was, was my voice teacher knew this from day one. He said, "Look if you're producing this sound, it's coming out of your mouth, it's your voice." (Interview #2: 4/24/17)

Listening to Harrison speak, I could sense this was a deeply meaningful gesture. This was the first time that he felt his vernacular musicianship was not only recognized but also considered as a valuable component of how he identified as a musician:

> …[how] he was able to reach me as a student was through this idea of really banging over my head—this idea that it's coming from me so that means it is *me*…it empowered me to focus on my own sense of what my voice was as a composer and mostly as a songwriter. (Interview #5: 4/28/17, emphasis added)

The final project. The music faculty supported his vernacular musical abilities in other ways as well. His senior year in Cushing College, Harrison performed a senior recital where he sang Western art pieces, which he believed went well. However, "as [my undergraduate years came] to the end, I think the staff started to become aware of how I was really reaching my own musical goals, but they weren't the goals of the music department" (Interview #5: 4/28/17).

As a requirement at Cushing, seniors completed a final project. Knowing Harrison's "voice" was in vernacular music making, the faculty suggested that Harrison created a final project that reflected this musicianship. Over the course of ten weeks, Harrison wrote and recorded two albums of original music; then he wrote a paper about the experience. Instead of a

live performance of his work, he had a "listening party" with the audience. Yet, although the music faculty approved of the project, they did not attend this listening party:

> I was a history minor and I had one history professor come, and then this accompanist who was my private piano teacher for a while…So I was like, you know, a little thrown that nobody attended. Especially because there were four music majors. [The professors] all attended all the other senior performances. (Interview #5: 4/28/17)

Looking back, Harrison wondered what their attendance might have meant to him at the time. "I think it would have probably validated my sense of being a musician" (Interview #5: 4/28/17).

Harrison believed that the support from the professors to make a final project in "his voice" was a lovely gesture. However, he also believed that it would have been far more meaningful had the faculty come to hear the product of his hard work. While this bothered Harrison at the time, he has since reflected and does not see any ill-intent; The professors simply may not have fully understood how to support him in meaningful ways:

> …[Maybe] it wasn't that they didn't support it, they just didn't know what to do with it. And, maybe in their mind, they bought the CD, so they were like, "Wasn't that the support you wanted? I didn't come to the listening party but I bought the CD." You know what I mean? That's one of those goofy things where maybe the problem was the listening party, maybe it was [unfamiliar territory]. (Interview #5: 4/28/17)

Because he felt supported in some ways, but not always to the fullest extent, his understandings of support were complex and somewhat complicated. However, he does not look back with ill feelings. He believe that the professors' intentions were in the right place, even if their actions were not. Harrison also wondered if the faculty's understanding of support might have been part

of an education climate that is attempting to be more diverse but does not really fully embrace or know how to accomplish that diversity:

I think that the faculty tried to be supportive of me. There were many times that I didn't feel like they understood what I was doing. The whole situation with my senior project listening party…that obviously felt like I wasn't supported by the faculty. Years have passed now and I think they just didn't understand how to interact with someone who had these vernacular experiences. (personal communication: 6/21/17)

Transferring Schools. The education department at Cushing College wanted Harrison to complete his student teaching requirements in Chicago—which created a financial burden that Harrison could not bear. He was able to attend Cushing with the help of scholarships, but none of this support helped defray expenses related to this student teaching request. Harrison decided to graduate with only a music degree and student teach/get his education certification after graduating at nearby Williams University, while simultaneously working toward a master's degree. He enrolled at Williams immediately after graduating from Cushing.

Harrison's post-bachelors work at Williams focused on completing his music education requirements, as the music and general education requirements transferred from Cushing. This meant that he was not participating in traditional ensembles or take private lessons. This lack of Western classical-oriented experiences may have led him to feel more free to be himself and focus on how his own musical "voice" related to his teaching identity.

At the beginning of the term, Harrison met Dr. Richard Lucas—a music education professor who was passionate about music making outside of Western classical traditions. Harrison again was faced with questions regarding his major instrument:

And [Dr. Lucas] basically had said to me, "If you're a songwriter, why don't you just say you're a songwriter?" And I didn't know how to handle it...He was just like, "Well, why don't you just identify yourself as being this type of musician if that's how you actually feel?" And it was kind of a huge shock. (Interview #3: 4/24/17)

He had expected faculty at Williams University to highly-value Western classical music, possibly to an extent of judging or devaluing his vernacular musicianship skills. Instead, a majority of professors at Williams were supportive and encouraged his musicianship. Dr. Lucas' suggestion about his identity was a major moment for Harrison:

…[I was thinking that] this [university/major] is a lot more open-ended than I was expecting, and it's weird. At that point, I'd already specifically applied and got accepted and was taking classes, but that was when it finally dawned on me that there were other [teaching] philosophies…(Interview #3: 4/24/17)

The time spent at Williams University helped Harrison to solidify a teacher identity that was more in line with his music background. Daily, Harrison saw a community of faculty and peers who were supportive of each other, "and that's where—for the first time I kind of viewed those groups as not being necessarily running on some separate track" (Interview #5: 4/28/17). Students and faculty appeared to be open and accepting of more diverse methods of music making.

There was one exception to Harrison's feeling welcome at Williams. When he took a graduate conducting class, a population of conducting-focused graduate students were much less inviting. Harrison did not match these graduate students' image of a "traditional music major," and it felt to Harrison as if they also could not envision him being a successful music teacher.

"There was just this sense of, 'You're this rock musician parading around as if you can conduct. What a joke'" (Interview #5: 4/28/17). This caused some difficult feelings.

Their attitudes towards him also seemed related to his "non-traditional" academic path. Harrison saw value in different music traditions, and believed that he had much to learn from all of them. "They were very, very critical of the idea that I was going to be a public school teacher and I was taking a graduate level conducting class" (Interview #5: 4/28/17).

Having this experience near the end of his master's degree was frustrating, especially when he felt he made such great progress in his two years at Williams:

> I was a student struggling to see how all this progress I had made in understanding vernacular and traditional conservatory musicianship had hit such an amazingly awful brick wall. The only answer I could see was that I wanted to share in diverse experiences, and these students wanted me to be like everybody else. (personal communication: 4/21/17)

Teacher's Assistant and Student Teaching. During his time at Williams University, Harrison was a teacher's assistant for Dr. Lucas, who taught a songwriting class for undergraduates. Additionally, Harrison helped with a music class designed for adult continuing education. These experiences helped him shape new ideas of what musics might be included in a classroom.

Harrison student taught in a high school vocal music program near Williams' campus. Although the curricula were traditional, his mentor teacher was open to allowing Harrison try new teaching techniques:

> My [mentor teacher] gave me complete access specifically with a men's ensemble class and also a beginning choir class. I also was given opportunities to run other classes

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including a piano lab…It was a traditional choir assignment in many ways but it was in those "other" experiences that I actually got some vernacular ideas into activities and then eventually into lesson plans themselves. (personal communication: 6/21/17).

Specifically, Harrison worked with various improvisation techniques with the choirs. He believes that the recorded videos of these activities are what helped him secure a teaching position at his current school district.

Part 2: Teaching Life

Setting

Mayhew Elementary School is located in a rural Midwestern community. Students attending Mayhew are predominantly White, and 41% are economically disadvantaged. While the students at Mayhew have access to their Macintosh laptop computers, these computers are not specifically assigned to one student. Instead, students may use any computer and log into an online cloud service, which stores all of their personal files. This can be tricky for a classroom teacher, especially if students are working on projects.

Harrison has been teaching in this school district for 10 years and has been at Mayhew Elementary for five, teaching kindergarten through fourth-grade general music. When I observed Harrison, he had approximately four weeks left in the school year. Over the course of three days, I observed 18 general music classes of kindergarten through fourth-grade students. Each class lasted for approximately 50 minutes.

Teaching Vernacular Methods

Creating

Harrison dismissed the fourth-grade students from the carpet, but only if their row was well-behaved, and they then moved to the long tables and selected their own seats. Harrison

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began to explain options for their final creative project. Students were told they could choose

from the following:

1) Write and record a jingle selling a real or fake product.

2) Write and record a jingle selling a real or fake product with a video.

3) Write and record an original song.

Students worked in groups of their own choosing and size. As they discussed their

projects ideas with their group members, Harrison walked around the room and checked on

their progress. I couldn't help but notice how students were using many different online

resources—beat production software, Noteflight, online music samplers, online synthesizers, and

YouTube videos. They all appeared to be quite confident with whatever music technology they

were using and knowledgeable about how to gain access to the resources. (Excerpt from

fieldnotes of a fourth-grade class: 4/28/17)

Harrison believed that creating music and particularly this project had deep connections

to his vernacular music-making background:

I think one of the earliest recordings that I ever made…was one of these things

where…there was a sense of "I'm doing this 'cause I want to do it. I'm doing this because

it's flowing from my language. It's flowing from me wanting to express myself." I wasn't

doing it because I wanted the music teacher to pat me on the head and say "you are the

ultimate example of a male singer in eighth grade" [laughs] (Interview #5: 4/28/17)

He hoped that he would provide his students with similar opportunities to express themselves.

Harrison's classroom teaching included games and activities, and I observed several that

focused on creating music. He said, "I have lessons that seem to be about discovering music,

discovering styles, discovering sounds and figuring out how to talk and socialize with people as

they work through their own musical interests and discoveries" (personal communication, 6/21/17). He focused on teaching creativity throughout the school year:

> You get bands where they're like, "Oh yeah, so we do our concerts and we get two weeks before the school year is done and then they write an eight bar piece and then they play it—they sight read it. That's not about composition…I bristle at those kinds of things because that's not really helping kids be aware of their creative process, that's just, "Well I need to check this box so I'm going to drop it in there." (Interview #5: 4/28/17)

Understanding the creative process. One way that Harrison self-described his vernacular background manifesting in his teaching was by helping students better understand their own creative process. He believed this was an important personal goal while he was making music at home. "Even though that word often falls on deaf ears for many, metacognition is really the ultimate goal for a musician" (personal communication, 6/21/17). By understanding his own creative process, Harrison had been able to produce more products outside of school, such as albums of original songs.

He believed that teaching his students to better understand their own creative processes might result in their creating more music outside of school themselves, possibly with others. He said, "A musician that fails to have a sense of what they are doing with process isn't really going to be able to collaborate with other people effectively. They'll end up a highly skilled ineffective member of the larger music community" (personal communication 6/21/17).

While telling me about his background, Harrison described when he realized that experimenting with music was not enough—he also needed to complete final products. "I realized I actually had to complete creative tasks, you can't just keep coming up with little bits and pieces of things, you actually have to complete them" (Interview #1: 4/24/17). Harrison's

desire to help his students understand the creative process is related to his value of completing projects. He believed that helping students develop a better understanding of their own metacognitive processes could result in more of them experimenting with music creation at home, and this would result in more completed projects to share with others.

While each grade that I observed engaged in some form of creative activity, the fourth-grade classes were beginning a creative project. Earlier in the week, Harrison introduced this project by discussing "divergent" and "convergent" thinkers with the students. He stated that he hoped that this introduction would help them identify which type of thinking they tend toward so that they could strategize better about their own creative processes:

> …a lot of kids, they're proud to be in one camp or the other. They're proud to be like, "I'm the one that notices someone's not sitting in their spot." [To me], that's a really useful skill in creativity because if you're trying to mix an album, having somebody that's got those obsessive qualities about noticing little tiny buzzes and frequency and phasing issues and all that stuff, that's really valuable. That's not my first instinct, to do that stuff. (Interview #1: 4/24/17)

By helping students identify which type of thinking comes most easily to them, Harrison hoped that students would become less frustrated should they attempt to create music at home.

Harrison's third-grade classes also explored their creative processes by evaluating and writing song lyrics. To introduce this lesson, Harrison had students use a "Figures of Speech" worksheet:

> *When the last student was seated, Harrison handed out sheets of paper labeled "Figures of Speech." I can tell by the students' reactions and the wear on the sheets of paper that they have seen this list before. Harrison says, "Let's review a couple of these real quick*

...” He describes a hyperbole, provides an example, and then has students flip the paper

over. Next he describes a metaphor and provides another example. Harrison walks

across the room to his computer and projects lyrics to “This Land Is Your Land,” which

the students sang on their concert a couple weeks before. “Take a look at this first

verse,” he says. “What parts of speech are being used here?” There was a pause before

a student raised her hand...

       ...after the discussion is over, Harrison hands out a blank piece of paper to each

student. “There is more to songwriting than just writing random words. These Figures of

Speech can help give you more ideas when writing. So, I want you to take some time and

write two lines of lyrics, using only one part of speech from this worksheet,” he says.

“For a topic, I want you to write lines about the word, ‘fire.’” Students started to work—

some quickly writing, others thinking and looking around the room. After about a minute,

Harrison interrupted and said, “Boys and girls, if you cannot decide which part of

speech you would like to use, I want you to use ‘hyperbole.’” (Excerpt from fieldnotes of

a third-grade class: 4/28/17)

Harrison believed that exploring, analyzing, and writing song lyrics in class was one way that

students might have a stronger understanding of how to write better lyrics when they are working

by themselves. He also hoped that it would help them listen to other artists' lyrics more intently.

    Communicating musical ideas. Harrison believed that helping students be able to

effectively communicate about their creative processes was key in facilitating their

metacognitive development. Additionally, a musician should both understand their own creative

process as well as be able to effectively communicate these processes to others. He tried to help

his students communicate in this way.

Reflecting on his vernacular background and its connection to his teaching life, Harrison said, "I would say that my connection to vernacular musicianship has developed in me a deep need to get kids mastering how they communicate their ideas and feelings within music" (personal communication, 6/21/17). One way that Harrison helped students communicate musical ideas was by having open discussions with students. Harrison described how students learned to communicate their thoughts and personal preferences while learning repertoire for upcoming performances through classroom discussions:

> I focus on getting the kids to know the songs and then trying to instill in the students a sense of being able to discuss things as they happen; good or bad. This is pretty difficult for elementary age students because most elementary age students want to get the right answer from their teacher and copy what the modeling musician is doing. The danger is if you point out the answers and model what to do too much; you never model metacognition; you end up having students who are just waiting for the teacher to do error detection. (personal communication: 6/21/17)

I noticed that Harrison provided students with different types of opportunities to communicate their musical thoughts. For example, for one first-grade class, students drew:

> *As Harrison handed out blank sheets of paper, he asked if all students had pencils and explained the activity. "I'm going to play four recorded sounds on my computer. I want you to draw whatever comes to your mind—anything that has to do with the music—one square per song." Some students seemed confused, but Harrison did not want to provide them with any additional context. "I don't want to influence what you draw. Just draw anything that you would like, inspired by the music that I play."*

Harrison walked back to his desk. Synthesized sounds filled the room. The first

listening example began with low tones then gradually became higher in one drawn-out

glissando. He waits for a few moments and says, "I'll play that again for you," which he

does.

"I'm gonna play another one for you." This time, the synthesizer starts higher

and descends, but stopped mid-range for a brief moment before ultimately falling. All the

while, Harrison smiled and looked around the room, watching the students draw. "Show

me what you hear."

In between the second and third sounds, Harrison noticed several students who

are talking with each other. "Boys and girls," he says, "I want your thoughts on your

paper, not out loud. And don't look at your neighbor's paper either. I don't want you

influenced by anyone. Show me your own creations!" (Excerpt from fieldnotes of a first-
grade class: 4/27/17)

When Harrison provided the instructions and when he saw students talking with each other, he

was adamant that students communicated only their own ideas—uninfluenced by others,

including himself. I saw him use this activity with a group of second-grade students as well, but

students drew a storyboard after listening to four instrumental tracks that varied in style, genre,

and instrumentation.

Summary. One of the strongest connections to Harrison's background in vernacular

music making is through his focus on creativity. While growing up, Harrison explored sound and

recordings on his own. This translated into his teaching by his helping students recognize their

own creative processes, which he hoped will help encourage them to make music outside of

school and be less frustrated in that process. Harrison also encouraged students to communicate their creative ideas to others, which he practiced through classroom discussions and activities.

Exposure to Many Methods and Resources

One way that Harrison believed he could make music education more applicable to students' lives was by presenting a broader range of musical resources, tools, and contexts. "I try always to constantly present musicianship in as many different diverse ways as possible in my YouTube videos and music selections" (personal communication: 6/21/17). While growing up, Harrison experimented with many different genres, instruments, technologies, and sounds. Students in his classroom were also provided with broad experiences in music:

> I think students are preparing for their own engagement with vernacular musicianship in my classrooms by seeing all of the different ways that music plays a role in their life rather than just having them see how they personally fit into the ensemble or see how they fit into this continuum of being a successful musician so to speak. I try to cover and make known as many different elements of music's impact as possible. (personal communication, 6/21/17)

Harrison hoped to provide a music education experience through which he might pique students' interests, leaving them craving more:

> It's like, "Well look, you should try to explore all these different playing styles and all this stuff so that you get good at playing." Rather than try to be like, I accomplished this. I accomplished this. It's just a kind of taste things and see if they're good and go from there. (Interview #2: 4/24/17)

He hoped that this strategy would result in students developing enough curiosity that they continued to explore the activities in their homes and later in life:

…if I create my activities in a way in which the kids are almost frustrated that they want

to do more. My hope is that they will so that they kind of start doing it outside, you know.

Start doing it with other people in groups and stuff like that, but it's very challenging

because some kids will only get the vernacular experience after they've started to enter a

traditional program. So like, they're in choir for three years at the middle school and

they're crazy about choir and so they talk to the adult in their life and say I want a guitar.

(Interview #5: 4/28/17)

I witnessed Harrison provide students access to and experiences with many different

resources. I also noticed that he did so without providing much detail—only enough information

to pique students' interests:

Students sat patiently on the colored carpet while Harrison sat behind his desk. They all

faced the projection screen as Harrison displayed several music apps on his iPad (a total

of four this time). With each app, he showed how to open a new project, what was

displayed on the screen and why, and what types of music making could be performed

while playing with the app. (Excerpt from fieldnotes of a first-grade class: 4/24/17)

Harrison believed that, by modeling several different resources, he could display how

people can create music in a variety of ways, which might be a useful perspective for students to

have throughout their lifetimes. As he learned or experimented with new resources at home, he

would share these with students:

I am a process guy, which means I'm constantly tinkering with [my own] process and

sharing it with the kids. I kind of view it like a laboratory. Additionally, as I mentioned

before, musicianship and music experience grows best not from a single path but from

multiple paths. (personal communication: 6/21/17)

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Because students have access to online resources via their school-provided laptops, Harrison attempted to present a broad list of resources for different technology platforms. It was not uncommon to see Harrison display content from YouTube videos, software for writing traditional notation, electronic synthesizers and sound creators, as well as samplers and loop machines.

For example, in one class, I observed Harrison display a video projection. "*Harrison projected a You Tube video to the class of second-grade students, displaying Frédéric Chopin's 'Impromptu, Opus 66,' visually presented with brightly colored dots connected by lines, with each note played glowing in a brighter neon color*" (Excerpt from fieldnotes of a second-grade class: 4/28/17). He then presented another video of an animation that looked like a clock face covered with dots, ovals, squares, triangles, and swirls—all different colors and levels of bold. As the video progressed, the arrow moved clockwise, passing different shapes and colors, creating sound effects that were accompanied by screams of delight from the students. This progressed into a discussion about graphic notation, which later included students exploring music apps for drawing lines and colors that created musical sound.

In summary, another way that Harrison's vernacular music-making background manifested in his teaching was by providing many tools and resources for personal musicianship. While some musicians work to become specialists in a single instrument, Harrison self-identified as a multi-instrumentalist. He largely learned these instruments on his own, typically through experimenting at home. In his teaching, Harrison aimed to provide entry-level information to students by exposing them to many different tools and resources (e.g., instruments, websites, music technologies). He hoped to pique students' interests with any of these tools, so they then would further explore the tools at home.

Community

"Sense of 'us.'" Harrison believed that preparing students for their own vernacular music making needed to also include non-musical activities:

I also feel like a big part of preparing the students for their own engagement with vernacular musicianship is to create a sense of music togetherness, working towards a goal rather than a sense of "I am good or not good at this," or "I have a talent." (personal communication: 6/21/17)

Harrison worked to establish a classroom environment in which students could feel safe when sharing ideas and preferences. To do this, he strived to build a learning space that thrived on sharing ideas in the context of a safe and judgment-free community. "I tend to present these vernacular experiences as ways to foster a sense of creativity in the students and I often use the phrase 'foster a creative community'" (personal communication: 6/21/17). To do this, Harrison attempted to create an environment with a strong sense of "us," where students might accept others for who they are, no matter their beliefs, tastes, or backgrounds. He defined this "sense of 'us'" as:

A sense of empathy. A sense of "we are all in this together." A sense of, when I look at someone else's experience, at someone else's affect experience, I'm experiencing my own in a different way—When I look at someone else's expression, it's reframing my own expression. It's providing me with more tools, to come to grips with my personal sense of who I am. You see someone else expressing their identity and it helps you understand your identity. It doesn't become that you're giving up your identity because you're listening to someone else. There is a danger in, music and art, to get into that. (Interview #2: 4/24/17)

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It was not uncommon to hear this philosophy spoken throughout Harrison's instruction. For example, after a class, Harrison pulled two students aside after they were arguing with each other. He said, "*You are all part of the same classroom. Your classroom travels with you*" (excerpt from fieldnotes of a second-grade class: 4/24/17).

Harrison hoped that by modeling this type of environment, students might better understand what a more empathetic environment might look like outside of school—in music or non-musical activities:

But making the classroom experiences diverse has to happen because once students leave school, the reality of a community is of diversity not uniformity. Uniformity is practical when you're in the school. Kids are not only learning content but they are learning what it means to be a human living in a society…and it's true that sometimes uniformity can be falsely pushed outside of school. Having an understanding of the diversity of human experience is interwoven with the personal concept of empathy to form real communities. (personal communication: 6/21/17)

He believed that the recent political climate had created an urgency to provide an environment in which students could practice being more accepting and tolerant of others. He believed that this might be received differently from different age groups:

A lot of middle school kids, part of the reason they're so wonky is because they're coming to grips with the somewhat insanity of the world. They're just like, "What is all this garbage?"…You focus on the things that we all share—goodness and kindness and some of those things. Fairness and justice and some of these things that, middle school kids just eat that up…(Interview #2: 4/24/17)

Harrison believed that, since this "fairness and justice" might not be fully represented in the world around them, a music education classroom could be the perfect space to practice empathy for others:

> …Generally, my goal is to have kids look at [the classroom as] it's all "us." There is no "them" and it doesn't matter where [that's] coming from. That is fundamentally challenging because our education system is focused on the "me," not the "us."
> (Interview #2: 4/24/17)

In other words, Harrison believed the current education system tended to focus on students considering only themselves and how they could succeed individually—with little consideration for how they could also impact others.

Mistakes and praise. When addressing students, Harrison not only described mistakes as "part of the creative process" but also as useful for creativity. Before a class of second-grade students drew their interpretations of recorded musical sounds, he talked to the class:

> *Harrison said, "It's OK if you're a little stuck right now. These problems happen to everybody—the important thing to do is, you've got to create through the problems. These are great things that creative artists can have—mistakes and problems lead to great things!"* (Excerpt from fieldnotes of a second-grade class: 4/28/17)

Harrison strived to help students understand that mistakes and roadblocks were a normal part of the creative process, and thus, students should not be worried if they experience them. There were no "right" or "wrong" answers in his classroom, but different perspectives or interpretations instead. This seemed to have a positive impact on the classroom community as a whole, especially when students discussed their creative ideas with classmates. Students did not appear

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concerned over a possibility of making a mistake and seemed very relaxed when discussing their musical thoughts with others.

With a class of second-graders, Harrison discussed the YouTube video of the clock face, described above:

> *This piece, composed by a 12-year-old, was accompanied by discussion questions such as, "What do you think this song was about?" and "What does the 'clock' arrow show?" After students provided their answers, Harrison said, "The fact is, we don't know what's 'right' or 'wrong' as to what each shape represents. What's important is that we try to listen, guess, and talk about what we think it might be."* (Excerpt from fieldnotes of a second-grade class: 4/28/17)

Harrison also was mindful of the praise he provided the students—something he believed was difficult for many teachers of creative music making:

> And that's a hard thing. I think what a lot of teachers are tempted to do with creative stuff, is they think what kids want is they want to feel a pat on the head. They want to be like, "I did it. I did an awesome job." So they're afraid to leave it gray at all. So they're afraid to kind of admit that maybe the purpose of the assignment is to make the kids squirm—Is to make them actually not know what to do and [then] communicate that…(Interview #4: 4/28/17)

While Harrison provided feedback, he was mindful of *what* he praised and *when*. For example, he consistently provided praise when a student completed a task—something he values in his own vernacular musicianship. Praising students when they completed a task (rather than the quality of the work) was important to Harrison because, "You're providing them with the feeling

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of a gold star, that they wrote an eight bar thing or whatever. But the guidance and the structure should fall on the composer not on the person checking it" (Interview #4: 4/28/17).

When preparing students for performances, Harrison focused less time on error detection, which he described as a "conservatory philosophy:"

> I'm not trying to teach them this conservatory philosophy that the highest form of musicianship is perfection. The highest form of musicianship is *intention,* which includes seeing both rehearsal and performance as nothing more than stops on the journey towards better self-understanding and thus, better self-expression. (personal communication: 6/21/17, emphasis in original)

Instead, he focused on other elements related to music making (e.g., creative process). He felt that this was in opposition to the values of musicians who were enculturated in Western classical traditions:

> Look at most music majors; they all pride themselves on going to concerts and hearing mistakes of others and themselves. Big deal. I don't see that as central to enjoying music in your life. Obviously you'll enjoy your own playing better if you can recognize you are making mistakes. Ignorance is not bliss. However, I do see an *acceptance of error* as part of the vernacular musicianship process and I tend to see *error as a disease meant to be eradicated* in some forms of traditional music-making. (personal communication: 6/21/17, emphasis added)

Summary. Harrison believed that the environment was an important factor for successful vernacular music-making experiences. In these vernacular music-making environments, musicians may be concerned with how their musical participation might fit within the larger community. Harrison communicated this in his instruction by encouraging students to consider a

sense of "us"—that is, a greater sense of empathy for their classmates and community. I observed this in how he addressed students and dealt with behavior issues. Additionally, Harrison aimed to create a music education community in which mistakes were recognized as a part of the creative process, and praise was carefully and consciously provided.

<p align="center">**Struggles with Implementation**</p>

Personality Traits

Harrison reported that he had difficulties implementing vernacular methods in his classroom. He believed his "laid-back" attitude as an educator might help foster creativity, especially when students are left to explore content on their own. However, he also acknowledged that this personality trait created behavior problems with students. "…For every kid that's free to explore and would stay focused on a general task, there's three kids that would use that freedom to, you know, alienate a child or be rude—That kind of thing" (Interview #5: 4/28/17). However, Harrison believed that a creative music classroom must remain "loose," as "[the students'] sense of willingness to reflect is deleted when the ship is run so tightly that they never have to think about how what they're doing impacts other things" (Interview #5: 4/28/17).

Harrison felt a struggle between providing complete freedom and his lessons being too overly-structured. He described this challenge:

> I don't ever do things completely structure free, there's always lots of structure. But the structure is designed in a way where their ability to come to me and ask me to problem solve things, I try to remove it as much as I can. It's because even though I care about their ability to feel successful, I don't care about their ability to feel successful as much as I care about their willingness to do it themselves. (Interview #4: 4/28/17)

However, he also believed the risk of behavioral issues was worth the reward:

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Generally speaking, I err on the side of—I would prefer [the classroom] to be more on-the-edge, rather than have [the students] be docile, little quiet things, that never can figure out how to do things without a teacher running the show really tight. (Interview #5: 4/28/17)

Colleagues

Harrison's philosophy included preparing students to access and enjoy music making outside of school and later in their lives. This did not match the philosophies of some of his district colleagues, who wanted Harrison to focus more on preparing students for participating in large ensembles:

I feel bad but, I mean, it's part of the reality of this community—I have one music teacher at the high school who specifically said, "I don't care whether the person does anything with music after high school." Just very openly…[I] said my goal is to provide them with the best musical experiences that they can have so they remember it as they get older. I said, "You don't want them to do it after [they're out of school]?" And he's like, "I don't care." It's like—I don't know how you can live that way. (Interview #5: 4/28/17)

Harrison believed that his colleagues' environments were more focused on the "me" than on "us." Meaning, while Harrison's classroom teaching was aimed at teaching empathy and strength in a community (especially through creativity), his colleagues' classrooms were more focused on the growth of their own programs.

Some professors at Williams University, who encouraged teachers to provide a more diverse music education experience, had warned Harrison about responses that he might receive, should he not focus on teaching Western classical traditions:

[The professors' warnings] coincided with the ensemble teachers being angry at me. It was kind of like…"Oh man, now these people are actually mad at me." This is exactly what people said was going to happen—that if I started to spread this concept of "us," and the idea that "we're all trying to work together," that we all have our individual voices—that people who are in the "me," were going to attack. (Interview #2: 4/24/17)

Despite these warnings from professors, Harrison still felt frustration with his colleagues' reactions and beliefs. Harrison felt that he prepared students for participation in future large ensembles, but it was not his only focus.

At times, these added pressures from colleagues made it more difficult for Harrison to also provide students with experiences in vernacular music making.

The problem is that, because I'm aware of this, I had a real break down…a vocational struggle…I think it was year three [of teaching]…Dealing with it in class, constantly thinking about how to work these things through. I had a year in there where I thought, "No, the enemy is the ensemble…" Yet I was like, "but that doesn't fit with the ["us"] philosophy, though. It doesn't quite fit." (Interview #2: 4/24/17)

Harrison believed that his district colleagues thought he harbored a bitterness towards Western classical traditions, but he stated clearly that this was not the case:

…the accusation that I'm the inside trying to bring down this concept of the traditional—I don't really buy it for myself. I'm kind of like, "well I want the kids to have whatever music experience that it dawns on them to have." (Interview #5: 4/28/17)

These district colleagues had not deterred Harrison. Ultimately, Harrison believed that music education should represent diverse musical cultures, which included both vernacular and Western classical traditions.

In summary, one way that Harrison struggled to teach vernacular music-making methods was due to some of his district colleagues. Many of these colleagues taught at the secondary level, and thus Harrison's students could one day participate in their ensembles. Because of this, these educators did not approve fully of Harrison's classroom instruction, believing them to be too heavily focused on creative musicianship and vernacular music making. Harrison aimed to balance his teachings of formal and informal methods, but his colleagues' perceptions of his teaching strategies increased pressures to include more formal music-making activities.

Expectations of the Program

Harrison recognized that preparing students to engage musically in the future may include a final product that was not easily displayed for others. It might not be a traditional concert:

> The larger community expects performances, expects deliverables, or at least we think they do. I often compare this problem facing music educators as the "standardized test-like" problem for music. There is this real or imagined need for a deliverable and so diversity of development, diversity of the students is sidelined in the name of "concert" or "project" or "fundamental." (personal communication: 6/21/17)

Because of this, Harrison believed that he was taking a certain level of risk when teaching vernacular methods to students:

> …once you get into the classroom by yourself and you're fully responsible and you're interacting with other staff you start to get nervous because you don't want to lose your job. The things that I stand for are important. I try to continue to work the things I value into my curriculum and into my classroom lesson plans but being a martyr is not

something you want when you're married and intending to have children. (personal

communication: 6/21/17)

Despite the struggles with implementation described above, Harrison planned to continue

teaching vernacular methods to his students.

Part 3: Suggestions for Collegiate Experiences

Reflecting on his undergraduate experiences at Cushing College, Harrison said, "I was

able to persevere through the issues because I was excited by knowledge and I was fairly

ignorant to the cultural line in the sand" (personal communication: 6/21/17). He was not fully

aware of a division between vernacular and Western classical musics until his undergraduate

experiences. Harrison felt that, although his professors were supportive of him (e.g., his voice

professor helping him find "his voice," the final recording project), they were not supportive in

ways that were meaningful to him. However, Harrison acknowledged that the professors might

not have fully understood how to better support him. With that in mind, Harrison had

suggestions for how his undergraduate experiences could have been improved.

Harrison believed that his undergraduate experiences would have been better if his

professors would have understood his vernacular background as a valuable and worthwhile

activity—not as merely an entry point to teach Western classical traditions. "Students are not

looking to be treated equally as professors, but they are looking for the people in positions of

power and authority to look upon their music-making experiences at minimum as valid and true"

(Interview #10: 4/28/17). He also recommended that professors:

> …begin with the simplest activity: go listen and study music outside of their own music
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> experiences with the same vigor they listen to their preferred experiences. Undergraduate
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> professors, like all musicians, should continue to keep their ears open to music-making

experiences and study music-making processes from anywhere. Look at the process and experience through the lens of that music-maker, not your own lens…the Western classical model *can* be upheld as a wonderful example of music development but that other models of music development and other cultures should be not only studied but should be treated with equal respect. This includes "popular" music. (personal communication: 6/21/17)

For teacher educators seeking to better prepare future teachers of vernacular music-making methods, Harrison said:

I would recommend teacher educators not only have vernacular encounters in their coursework but also…a full respectful immersion in the process of vernacular music-making so that future teachers don't just hear about vernacular music-making as if it's Bigfoot in the forest. Vernacular music-making should be first celebrated, and second deeply understood to the same extent as Western classical music-making traditions…If teacher educators themselves actually had the same amount of experience, knowledge, and reverence of vernacular music-making as Western classical music-making then we'd be onto something. (personal communication: 6/21/17).

Harrison recognized that this change would take time, "It'll take generations of teachers. It's not going to happen over the weekend" (personal communication: 6/21/17).

Summary

Harrison's vernacular music-making background included exploration of sound, music technology, and songwriting, which he described as "messing around." He started school education in a Lutheran school, where he chose to not participate in the school band. Instead, he explored and learned instruments on his own. When he transferred to a public school in seventh

grade, the school's instrumental music teacher did not allow him to participate in band classes due to his lack of school instrumental experience. Instead, Harrison participated in choral music and theatre activities. He applied his vernacular music-making background to his school activities when the choral educator asked him to learn and perform songs and when he recorded background music for drama productions.

In his undergraduate experiences at Cushing College, Harrison's professors were supportive of his vernacular music-making, but in ways that felt less than how they supported his Western classical music making. When he pursued his teaching certificate and M.M. at Williams University, he found professors to be more supportive and encouraging of his vernacular background. These interactions positively influenced his teacher identity.

In Harrison's teaching life, he attempted to include many vernacular music-making experiences through creating—which included songwriting, reflecting on their own creative processes, discussions, and exposure to multiple tools and resources. Harrison worked to create a safe and challenging classroom community in which students could communicate what they were feeling and be free of judgment for any musical mistakes that may be made. Although he prioritized experiences in personal and creative musicianship, Harrison felt pressures from his district colleagues who expected him to prepare students for future participation in large ensembles. Additionally, he struggled to find products that were easily displayable for others, who may have preconceived expectations for a music education program.

CHAPTER 7—CROSS-CASE ANALYSIS AND DISCUSSION

Throughout this chapter, I will examine the findings, examine the common themes between the participants, and connect them with the extant literature. One strength of narrative inquiry is its ability to represent marginalized voices through story telling (D. J. Clandinin, 2006, 2009; D. J. Clandinin & Connelly, 2000; Connelly & Clandinin, 1990; Moen, 2006). Also, as discussed in Chapter 3, Moen (2006) described that classrooms could benefit from narrative research, as "Narratives from classrooms capture both the complexity and, as we have seen, the multivoicedness of teaching" (p. 65). This "multivoicedness" relies on teachers maintaining their individual voices and opinions. The preservation of the participants' voices was of primary importance to me. With this in mind, the purpose of this chapter is not to compare the two participants' experiences. However, it may be helpful to examine themes that run across both of the cases.

Background

One research question of this dissertation focused on how participants understood their undergraduate experiences. In Chapters 5 and 6, I examined each participant's background prior to enrolling in college, as those backgrounds provide the reader with some understanding of the context that formed the lens with which the participants understood their own collegiate experiences and teaching lives. While both participants had backgrounds that were rich in vernacular music cultures, the vernacular cultures in which they participated were radically different.

Carrie's early music-making experiences included playing piano and fiddle with her family—especially with her grandfather. These experiences of making music with her family closely resembled the participatory cultures described by Turino (2008), in which people

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engaged with music as an element of their social lives together. While describing participatory environments, Turino stated that "everyone present can, and in fact should, participate in the sound and motion of the performance" (p. 29). In her own participatory experiences, Carrie became enculturated in folk music traditions and repertoire for years prior to those of formal school music.

Both Carrie and Harrison learned to play musics in more informal ways, similar to how Green (2002) described:

> …a variety of approaches to acquiring musical skills and knowledge outside formal educational settings…Informal music learning practices may be both conscious and unconscious. They include encountering unsought learning experiences through enculturation in the musical environment; learning through interaction with others such as peers, family members or other musicians who are not activing as teachers in formal capacities; and developing independent learning methods through self-teaching techniques. (p. 16)

Both Carrie and Harrison learned music with a heavy use of aural skills over traditional notation. However, Carrie learned music with her grandfather, while Harrison primarily learned on his own by experimenting with musical sounds and technologies.

Both Carrie and Harrison participated in school music activities. In secondary music experiences, Harrison eventually found success through supportive educators who were open to including more activities that represented his vernacular background (e.g., learning songs by ear, performing songs that were not fully "polished," composing background music for drama productions) in classroom learning and performances. This may have contributed to his lack of definition between "school music" and "out of school music" until college. Carrie, on the other

hand, observed a clear difference between music making in and out of school, particularly manifested in her music reading abilities. Although she did not see her vernacular background, which relied primarily on aural skills, represented in schools, she still used those aural skills to learn music more quickly while participating in traditional large ensembles and private lessons. Yet, she struggled with reading music notation in formal school settings. Although she had training in Western classical music through her school experiences, she still faced barriers in her collegiate audition processes (e.g., reading of traditional notation, sight-reading) in ways similar to those described by Elpus (2015), Elpus and Abril (2011), Fitzpatrick, Henninger, and Taylor (2014), and Koza (2002, 2008). Harrison, on the other hand, did not describe difficulties in his audition process.

"Non-traditional" Student Status in College

Both Carrie and Harrison could be categorized as "non-traditional" students due to their music background—in ways similar to the participants of Bernard (2012), Brewer (2014), and Kastner (in press). Due to his music background and academic path as a graduate student pursuing teacher certification, Harrison may also be dually-classified as "non-traditional," as was the participant in Brewer (2014) who was dually-classified for his vernacular background and status (i.e., age, married, a parent) while enrolled. Carrie experienced increased anxiety, worries of "being found out" by her professors (i.e., impostor syndrome) and concerns that she might be expelled from school for her playing abilities, which are all struggles that are similar to those of the "non-traditional" students described by Eifler and Potthoff (1998), as well as those experienced by Brewer (2014) and Kastner (in press). Bernard (2012) also reported that "non-traditional" students have heightened insecurities about their own backgrounds and training,

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which also aligns with Carrie's experiences. These feelings of impostor syndrome will be further explored later in this chapter.

Participants in Bernard (2012) also described a belief of how their non-traditional status would benefit their future students. Carrie spoke of her background and skill sets in a similar way, as a positive for her students: "Now that I've been teaching for a while, I feel like…'here you are, and here I am, and I can help you, and here are the tricks we can use'" (Carrie, Interview #10: 5/17/17). Similar to Carrie, Harrison also believed that his "non-traditional" skills and background could be useful for his students. Having multiple experiences in learning an instrument for the first time, Harrison may have felt more confident and relaxed and could relate more closely with his students that were experiencing these new feelings for the first time.

Confidence and Concerns in Undergrad

Being confident in her aural abilities, Carrie became frustrated when auditions and coursework did not allow her to showcase her strengths as a musician fully. Both Carrie and Prowse College valued Western classical traditions, yet Carrie's background in folk traditions was not acknowledged by Prowse. Given her performance skill sets at that time, I asked Carrie why she believed Prowse accepted her as a music education major:

> That's a great question. I have no idea…I guess because there weren't any safeguards to really make sure. They weren't really checking. It seems weird, right? If you're going to be so intolerant about a certain type of student and not be willing to do any kind of remedial work, you would think you'd maybe really assess for that, but they didn't. I squeaked by. (Carrie, Interview #1: 5/14/17)

These thoughts of just "squeaking by" seem similar to the participant in Brewer (2014), who believed he was "conning" his way into music school. Harrison, on the other hand, never fully felt like he needed to keep his identity secret from his undergraduate community or faculty.

"Non-traditional" Student Support

The fact that the learning environment was focused on competition (e.g., chair placements) complicated matters for Carrie, who valued environments that were encouraging and more participatory. This may have resulted in her defaulting to aural skills in order to stay on-track with her peers and remain "under the radar" from the teacher, which also was true of Brewer's participant (2014), rather than take the time to more fully develop her music reading skills. Carrie received little support from the faculty, perhaps because they were unaware of her struggles (Randles, 2011; Salvador, 2015; Shouldice, 2014).

Bouij (2004) discussed the importance of support in a preservice teacher's role-identity development: "Important is how we experience role-support or lack of role-support from people we meet" (p. 3). Perhaps professors who have been enculturated in Western classical traditions feel uncertainty while teaching vernacular methods. As a result, they may not fully understand how to support vernacular musicians in ways that are meaningful to them, or, not surprisingly, they may ultimately place their own epistemological values ahead of others in planning their instruction.

Bernard (2012) also called for institutions to provide better support for music education students with "non-traditional" backgrounds. While considering the support that they provided students, professors may need to be conscious of their own epistemological values and keep them in check when supporting musicians from other musical cultures (Isbell, 2015; Kruse, 2015; McPhail, 2013; Springer and Gooding, 2013). For Carrie, faculty at Prowse College were

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not supportive of her vernacular music-making skills and were most likely not fully aware of the extent that these struggles affected her development. For Harrison, the faculty at Cushing College may have been supportive in some ways, but not in ways that Harrison found to be meaningful.

Support was absent from Carrie's collegiate experiences. With comments from the theory professor early in her time at Prowse, she felt a need to keep struggles and her identity a secret from peers and faculty. Little support was given to her throughout college, to the extent that the faculty placed Carrie on probation for not meeting their expectations. Carrie stated that professors did not demonstrate sensitivity toward her musical and cultural background.

Support was more mixed for Harrison. Faculty at Cushing College knew of his vernacular background and typically spoke of it with support. However, to Harrison, the comments felt more like a disingenuous "pat on the head." These mixed messages continued throughout his undergraduate experiences. For his senior project, faculty suggested that Harrison take a more informal path, so he recorded two albums and held a listening party for the audience. Despite it being their suggestion, none of these professors came to his listening party; yet they attended all other music majors' more traditional final performances. Ultimately, Harrison said that having the support of a faculty who attended the listening party may have "validated my sense of being a musician" (Harrison, Interview #5: 4/28/17).

Identity

Early in their collegiate experiences, Carrie and Harrison had to pick a major instrument. This was not difficult for Carrie, who had both vernacular and Western classical experience with the viola. However, Harrison was someone who had a background with learning and playing several instruments as a songwriter, and thus he could not easily identify his primary instrument.

Harrison was more like the participants in Tobias (2015), who, when engaged in his music technology course, held several musical identities (e.g., songwriters, performers, sound engineers, recordists, mix engineers, producers) and participated in many of these identities simultaneously. In college, Harrison saw his musical identities overlapping.

Impostor Syndrome

Carrie and Harrison both felt levels of impostor syndrome as undergraduates. Both described these feelings as not merely a syndrome, but as "real"—a vernacular musician trying to succeed in Western classical value-driven programs. When discussing her undergraduate experiences, Carrie said, "It was definitely impostor syndrome, but it was not a syndrome because it was *real*. I was really an impostor" (Carrie, Interview #1: 5/14/17). Harrison said, "I had successes in the normal traditional music programs but there was a little bit of impostor syndrome, that actually wasn't a syndrome, that it was real. I knew I was kind of pretending" (Harrison, Interview #2: 4/24/17).

Carrie saw differences between her and undergraduate peers early in her Prowse experiences, which were heightened when her first music theory professor said "If this is a struggle for you, you should really think about a different major." She had struggled with music literacy issues in secondary school, and, after a music theory professor described struggling as a less-than-normal experience, her feelings of impostor syndrome were heightened. Much like the participant in Kastner (in press), Carrie was afraid of being "found out," so she attempted to keep her vernacular music-making identity hidden from others.

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Teaching Life

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One research question of this dissertation focused on how participants' vernacular music-making background manifested in their teaching practices. Before exploring participants'

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teaching strategies, it may be beneficial to examine how their backgrounds and environments have impacted their current teaching life. To do this, I will examine their teacher role-identity development and how the influence of others has shaped their curricular content.

Teacher Role-identity

Bouij (1998) placed music teacher role-identities into four quadrants: Performer, content-centered teacher, musician/all-round musician, and pupil-centered teacher. Carrie would fall in the "musician/all-round musician" quadrant, as she highly valued teaching students the methods and resources that may help them in multiple music-making cultures and venues. However, her residing in this teacher role-identity quadrant was not appreciated by some of her colleagues. As described above, at times, upcoming performances and festivals determined what content she could teach in the day. Because Carrie believed in using the most culturally-appropriate methods that she could find to teach the given repertoire, she felt that vernacular music-making methods were neither effective or appropriate when teaching Western classical repertoire—a sentiment echoed by the participants of Allsup (2003) as well as Wright and Kanellopoulos (2010).

Especially while in college, Harrison may have had difficulty placing himself in any of Bouij's (1998) quadrants, which also was true of Draves' (2014) participants. As a practicing educator, Harrison resided in the upper-two quadrants of Bouij's (1998) role-identity descriptions: all-round musician and pupil-centered teacher. Harrison strongly valued preparing students for participation in several musical styles. Additionally, he valued providing students with educational experiences that were more broad and applicable to many facets of their lives—in other words, an education *through* music.

Neither Harrison or Carrie had a higher education faculty member model vernacular musicianship in schools until they attended graduate school. Dr. Lucas appeared to be a

disruptive influence for Harrison's role-identity development as a preservice teacher (Albert, 2016). Dr. Lucas and his student teaching mentor teacher helped Harrison both feel validated as a musician and successful as a future educator. "I started to realize that I could have multiple viewpoints and multiple ways of approaching music and not be embarrassed about those things" (Harrison, Interview #2: 4/24/17). Additionally, Harrison was able to experiment with teaching methods outside of Western classical traditions. This aligns with previous research, where preservice music educators found field experiences and peer-mentorship to positively impact identity-role development (Albert, 2016; Draves, 2014; Isbell, 2008).

In her undergraduate years, Carrie also had few peer-teaching experiences related to vernacular music making, which may have also impacted her role-identity development (Albert, 2016; Draves, 2014; Isbell, 2008). This may have resulted in her feeling less confident when implementing vernacular methods in her own classroom.

Neither Carrie nor Harrison's undergraduate music education coursework was musically diverse. These undergraduate experiences left Carrie feeling unprepared to teach musics outside of the Western classical ensemble model, which is similar to respondents of Randles and Smith (2012). Even with Carrie's background in a vernacular music-making culture, she had reservations about teaching popular musics in a traditional music classroom.

Austin et al. (2012) as well as Parker and Powell (2014) described methods courses and peer teachings as helpful in supporting music majors' molar activities, as well as impacting their teacher role-identity growth. Without opportunities to teach vernacular methods to others, Carrie may have lacked the experiences necessary to confirm and establish molar activities related to being a teacher of vernacular methods. Harrison, however, may have accumulated such

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experiences when he served as a teacher's assistant in the songwriting course with Dr. Lucas. This may have helped him feel more prepared to teach these methods to his students.

Neither Carrie and Harrison felt comfortable with implementing vernacular music-making methods in their classroom teaching until they pursued a master's degree. It was at this point that both Carrie and Harrison met professors who not only supported the inclusion of diverse musics in school settings, but also helped them feel their vernacular music making was valid, valuable, and worthy of being taught to others. Both participants were also involved in master's degree coursework that may have disrupted their teacher identities (Albert, 2016)—and in Harrison's case, his serving as a teacher's assistant for a songwriting course also was disruptive.

Outside Influences on Curricular Content

Expectations of others. Harrison and Carrie also described how expectations from others (e.g., community members, administrators, students) played a role in their curricular instruction. Both participants described vernacular music making as not what the general public expected from a music program and how a final product for these music-making experiences may not be easily displayed to the public (i.e., concerts). Carrie described vernacular music making as being more "messy" than the general public expected:

> I feel like that [creative] learning that happens in the classroom is a more important product than the concert I give in March in the "cafetorium" to their very own parents, but I don't know how to get people to see that product. I would love to show that off because I feel like that's the most important work that we're doing. More than, "Oh yeah, they performed that piece and everybody played that F sharp in tune." I guess I don't care about that as much, but that also is not celebrated as a teacher. When you're a music

teacher, you're only celebrated if your kids sound amazing—you're doing really great

things with them and great things is qualified as performance…I feel like some of that

[creative] stuff that we're doing in the rehearsal and in the classroom is way better, but it's

messy, nobody wants to see messy. (Carrie, interview #10: 5/17/17)

Harrison had similar sentiments, but in relation to students' expectations. He believed

that many students were accustomed to seeing musical artists focus on only one aspect of music

making, such as a single instrument. He described this expectation as wanting something more

"neat and tidy":

[Students] love singing, but then when you talk about songwriting or you talk about

improvisation…they get kind of like, "Well I already love singing. I can't try other

things." That can be very challenging, especially because I think in our culture, parents

really want things to be, neat and tidy. (Harrison, interview #2: 4/24/17)

This "neat and tidy" expectation strongly contrasts with Harrison's identity as a multi-

instrumentalist.

These expectations of others closely resemble those expressed by participants in Schopp

(2006), who described creative music making in schools to be limited due to rehearsal and

performance commitments. Teachers were concerned that spending too much time on creative

music making might affect the quality of their performances. As a result, many of Schopp's

participants only taught creative music making experiences in a jazz band. These expectations

described by the participants in Schopp, as well as by Carrie and Harrison, may also be a major

deterrent for the inclusion of vernacular music making in school.

Colleagues. Both Carrie and Harrison specifically discussed colleagues who had an

influence on the content that they taught in their classrooms. Both participants described their

colleagues as strongly valuing Western classical traditions. Carrie's colleagues judged her students' performance levels, which made her feel as if she needed to spend more time on Western classical repertoire. Harrison's colleagues believed he should spend less time on preparing students for participation of outside-of-school music making, and more time on preparing them to participate in future large ensembles.

Several researchers have described preservice music educators' perceptions of vernacular music making (Kruse, 2015; Springer and Gooding, 2013; Wang and Humphreys, 2009; Woody, 2011). As one example, although participants of Springer and Gooding (2013) found value in including these musics in their classroom teaching, they also believed that popular musics were most effective for marching bands and guitar classes.

Carrie and Harrison's colleagues may share similar perceptions toward vernacular music-making experiences as the participants of Springer and Gooding (2013). As both participants desired to make a music education experience that was more applicable to their students' lives, as well as encourage participation in music outside of the classroom, they believed that the inclusion of vernacular music was valuable for students. This rub between teaching philosophies contributed strongly to both participants' struggles with impostor syndrome and, at times, dictated their choices of classroom activities. However, Carrie also described how the push-back from her colleagues helped fuel her motivation to become a better educator for her students, suggesting that these disagreements with her colleagues may result in more complex feelings than only fear.

Although these fears have not fully hindered either participant from including vernacular methods in their classrooms, they have not allowed the participants to feel comfortable in doing so. Researchers have examined self-efficacy related to music performance (Randles, 2011;

Salvador, 2015; Shouldice, 2014), and Harrison's and Carrie's fears may be closely related. As Salvador (2015) suggested, music teacher educators may help their students redefine what it means to be a *good musician*. Therefore, it may better serve teachers similar to Carrie and Harrison if music teacher educators helped redefine what it means to be a *music educator* (e.g., what musics are deserving of study).

Impostor Syndrome as Teachers

In ways similar to their undergraduate experiences, both Harrison and Carrie described feeling levels of impostor syndrome now as practicing music teachers. Carrie had described these feelings manifesting from preconceived expectations of her program from community members. However, both participants described colleagues as also being a source for these feelings.

Carrie stated that her judgmental music teaching colleagues made her question her abilities as an educator: "I just always feel like, no matter how hard I work at things or what things I work to improve...it's not good enough" (Carrie, Interview #10: 5/17/17). Activities like participation in the district-wide concert increased Carrie's feeling of impostor syndrome, as she was afraid of how her colleagues would judge her classroom teaching methods in relation to her students' performance level. These feelings were reminiscent of those expressed by the participant in Kastner (in press), who believed her colleagues would think less of her as a music teacher for not focusing more on Western classical musics and techniques.

Harrison also described his experience with impostor syndrome in relation to colleagues in the following way:

> I definitely felt impostor syndrome my first few years as a music teacher mostly because
> as I dabbled with some of this vernacular music stuff, there was some pushback from
> various administrators and ensemble teachers…I felt like a trapeze artist with no net.

When I turned to other teachers to get assistance there was exactly what you would

expect: a lot of concern over whether or not the vernacular ideas would destroy the

traditional choir and band programs. (Harrison, personal communication: 6/21/17)

Harrison also discussed how he felt colleagues pressured him to make his classroom activities

focused on preparation of students for participation in their large ensembles.

Teaching Vernacular Music Making

Creativity

Music researchers, authors, and philosophers have called for music educators to include

more vernacular music-making methods in their K–12 classrooms (Davis, 2005; Folkestad,

2006; Green, 2002, 2004, 2006, 2008; Hill, 2016; Jaffurs, 2004b, 2004a; Kastner, 2014; Kruse,

2014; O'Flynn, 2006; Westerlund, 2006; Woody, 2007; Woody & Lehmann, 2010). Davis

(2005) suggested that teachers "find ways to bring…ownership, agency, relevance, and means of

personal expression" (p. 15) into their classrooms. Both participants believed that creativity was

an important part of their identities as musicians, primarily because of their vernacular music

participation. Because of this, one way that Carrie and Harrison implemented vernacular music

making into their classrooms was by teaching lessons in creativity.

As described above, Carrie felt less prepared to teach creative musicianship skills to

others, possibly due to the lack of creative music making in her own secondary school and

collegiate experiences. These results align with Randles and Smith (2012), in which students in

the United States felt less prepared to teach creative musicianship than students from England,

largely due to their own educational background. Harrison felt better prepared to engage his

students creatively, possibly due to his work at Williams University as a graduate assistant in a

songwriting class and because of his student teaching experiences.

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Both Harrison and Carrie utilized various technologies designed for creative music making. The lessons that both participants taught provided students with opportunities to practice different musicianship roles (e.g., producers, songwriters), which, at times, overlapped and occurred simultaneously. These findings further support those of Tobias (2012, 2015), who found students in a music technology course were acting as "hyphenated musicians," engaging simultaneously in several musical roles.

Rich Variety of Resources

Researchers have cautioned teachers of vernacular musics to not focus on only one musical culture, as different vernacular music cultures value different methods, tools, and resources in their music making. For example, a hip-hop musician may use different resources than an acoustic-guitarist/singer/songwriter. Green (2002) was careful to point out that her study was focused on one culture of popular musics: Anglo-American guitar-based pop and rock. Allsup (2008) warned music educators to "be careful not to make equivalent the notion of informal learning *ipso facto* with that of popular music" (p. 3).

Because creative music making occurred in both Harrison's and Carrie's cultural backgrounds, yet was largely absent in their school music experiences, neither participant had witnessed a school educator engage students in creative or vernacular music making activities. Therefore, it makes sense that, when approaching creativity in their own classrooms, they relied primarily on their own experiences as vernacular musicians—how they learned as well as the tools and skills they used.

Both participants taught with a strong desire to provide their students many resources and tools. These resources and tools were introduced, and then students could choose to engage those resources more fully on their own. This was how Harrison and Carrie learned as vernacular

musicians, and they wanted to give their students similar experiences. Harrison and Carrie believed that this was one way they could provide a music education that was more applicable to students' individual needs and that could adapt to the diverse musical cultures with which the students identified. Although Harrison did not have a term for this teaching strategy, Carrie described it as the "spaghetti on the wall" approach.

Classroom Community

"Citizens of the World" and "Us"

Both Carrie and Harrison tried to create classroom communities that drew on those of their own vernacular music-making experiences. Vernacular groups who create music tend to value a group's sense of community, including mutual respect for other group members and having a large focus on discussion (Allsup, 2003; Green, 2002). Green (2002) had found that "a large number of the musicians were forthcoming in *placing explicit emphasis* on valuing empathetic personal qualities, loyalty and commitment in other musicians, and all in response to a question, not about personality, but musicianship" (p. 117, emphasis in original). This was seen in both Harrison and Carrie's classrooms, as both worked to make their classrooms places for students to practice empathy.

Harrison instilled a sense of "us," and his classroom was a place where students could celebrate their differences. He also believed that his music classroom could be a space where students could begin to find deeper connections between music and their own lives, as well as develop an understanding of how their actions may affect others. Harrison believed that this environment was connected meaningfully with vernacular music making:

> I also feel like a big part of preparing the students for their own engagement with
> vernacular musicianship is to create a sense of music togetherness, working towards a

goal rather than a sense of "I am good or not good at this," or "I have a talent." (personal

communication: 6/21/17)

This may be related to Green's (2002) discussion of popular musicians' valuing of strong

personal relationships in bands: "Good relationships were important, not only for intrinsic

reasons but because the ability to get along together is essential to the very survival of the

band…otherwise they cannot produce any music at all" (p. 112).

Harrison thought a classroom experience aimed at a sense of "us" was necessary for his

students. He believed that this type of environment was different than what students experience

in other classrooms or outside of school:

> I find that the "me" and "us" thing, at this age level…This level gets the "us" thing. It's
>
> not founded in research, but my assumption is it's being schooled out of them or it's
>
> cultured out of them—"Societied" out of them—this sense of "us." (Harrison, interview
>
> #2: 4/24/17)

This may further support Harrison's placement in Bouij's (1998) "student-centered teacher"

quadrant. Harrison had a deep interest in providing an education *through* music, especially

through his vernacular music-making activities.

Carrie also described her classroom as the ideal location to teach students to be more

empathetic, as well as more independent and critical thinkers—or, as Carrie described it, to be

"citizens in the world":

> I don't know where my students are going to be, or where they're going to end up, or what
>
> they're going to need—but…We need people who can critically and creatively think for
>
> themselves. Maybe so we can avoid political situations like we're currently in—but just
>
> to be good citizens in the world and just question things a little bit and not rely on other

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people to do your thinking and your creating for you—because I think that really limits the possibilities for people and where we could be in the world. (Carrie, interview #8: 5/16/17)

Carrie believed that her vernacular music-making activities (e.g., creativity, musical problem solving) provided a different type of classroom experience than those of Western classical musics—yet both were valuable experiences for students. For example, Carrie described Western classical musics as having a stronger musical definition between "right" and "wrong," which more closely matched the current education culture of standardized testing. To Carrie, vernacular experiences, especially through creative music making, allowed her to steer away from a right/wrong dichotomy:

I don't want to give them the idea that *anything* is wrong, because then they'll just be afraid of that all the time. So even when something isn't that great, I'm still gonna be like, 'Yay, you wrote this!" You know? (Carrie, Interview #3: 5/15/17)

Right vs. Wrong

Both participants described addressing mistakes as part of a vernacular music-making culture. Carrie had described her family jam sessions, where mistakes were either ignored or joked about lightly. However, in her school experiences, she felt a strong focus on right and wrong. This inspired her to create a different type of learning environment for her students: "I want to get away from that [right/wrong focus] because I think that's been a limiting factor in my own music-making experience" (Carrie, Interview #3: 5/15/17).

Harrison also recognized right and wrong in music making as a dichotomy more related to Western classical music values: "I do see an *acceptance of error* as part of the vernacular musicianship process and I tend to see *error as a disease meant to be eradicated* in some forms

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of traditional music-making" (Harrison, personal communication: 6/21/17, emphasis added). To Harrison, who grew up experimenting with musical ideas at home, mistakes were a part of the creative process. In his classroom environment, Harrison encouraged students to not be afraid of making mistakes as "*These are great things that creative artists can have—mistakes and problems lead to great things!*" (Excerpt from fieldnotes: 4/28/17). This may be similar to the participant in Ezquerra (2014), who described an in-school vernacular experience as "I did that wrong, and it sounded good" (p. 159).

Emergent and Student-centered Classrooms

Both Carrie and Harrison strived to make their classrooms student centered. McPhail (2013) described the need for teachers to create student-centered classrooms:

> Educational environments need to provide both the dissonance required to inspire learning and the consonance required for students to recognize themselves as of value within the acoustic of the school. In other words, there is a place for both the canon *and* the kids. (p. 18, emphasis in original)

For Carrie, this meant that many elements of her instruction were less structured and planned, and were more emergent and improvisatory depending upon how the lessons progressed. This is similar to Davis (2013), who suggested that teachers of vernacular music making structure lessons to provide more individual student support "as a result of emergent student need rather than a priori lesson plan" (p. 45). Brewer (2014) described this type of teaching as an "emergent type of thing" (p. 35), as it closely resembled jam sessions with bandmates.

At times this emergent approach was a purposeful part of the classroom environment, such as with Carrie's Jam Band. Carrie stated, "[The music classroom] doesn't have to be all structured all the time" (Carrie, Interview #8: 5/16/17). Carrie felt comfortable in this type of

classroom setting, possibly due to its similarities to her experience in participatory settings, where music making was natural and unstructured.

Harrison also described his emergent classroom, but believed he needed to keep some structure—just not one that might stifle student creativity. He said, "I don't ever do things completely structure free, there's always lots of structure. But the structure is designed in a way where [there are opportunities for students] to come to me and ask me to problem solve things…" (Harrison, Interview #4: 4/28/17).

Harrison also related this emergent classroom to his "laid back" personality. He believed this to be a possible cause for behavior issues in his classroom. However, he compared this environment to one that resembled a "ship run so tightly that [students] never have to think about how or what they're doing" (Harrison, Interview #5: 4/28/17). This sentiment may be related to the level of freedom that teachers provide their students which, according to Kastner (2014), was an important element for music educators to consider when engaging students in creative music making—especially with elementary students.

Summary

Both Carrie and Harrison grew up making music in vernacular ways and participated in secondary school music experiences. While attending college, neither Carrie or Harrison felt fully supported by faculty. This led to the participants having feelings of impostor syndrome as undergraduate students. These feelings continued into their teaching lives, where they felt pressures from outside sources (e.g., colleagues, students, administrators, community members)—all who had expectations of what content a music education program should include (e.g., public performances, contests). This dictated what content they could include in their classroom and when.

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Both Carrie and Harrison included vernacular music-making methods in their classrooms, especially through projects related to creativity. In these projects, the participants provided a large variety of music resources and tools to help meet more students' needs and interests, and provided less instruction on usage of these tools and resources as a way to encourage more experimentation outside of school.

Additionally, Carrie and Harrison focused on their classroom community as an important element of vernacular music making. They viewed their vernacular lessons as providing a space to practice empathetic relationships with others, which they perceived as different than Western classical traditions. They also strived to create a safe environment in which students could focus on applying their divergent thinking skills in musical settings.

CHAPTER 8—REFLECTIONS , APPLICATIONS, AND SUGGESTIONS

The purpose of this multiple narrative case study was to explore the lived musical experiences of two vernacular musicians who successfully became music educators. Specific questions and sub-questions were as follows:

(1) To describe how these vernacular musicians navigated their undergraduate music education programs.

       (a) To explore how the participants describe the level of support they received during their undergraduate preparation.

       (b) To describe their perceptions of their undergraduate community and how it has played a role in their teaching practices.

(2) To describe if/how their vernacular musicianship contributed to their practice as music teachers.

       (a) To determine if their vernacular musicianship played a role in their classroom, and, if so, how students, faculty, colleagues, administrators, parents, and community members have responded.

       (b) To determine how, if at all, their vernacular music experience manifested itself in their curriculum.

       (c) To determine how, if at all, their vernacular music experience manifested itself in teaching techniques.

Data were collected through semi-structured interviews, researcher journals, and ethnographic fieldnotes. I observed the participants in their school settings to explore their teaching strategies and classroom environments. Interview questions explored the participants'

understandings of their background experiences, as well as further explored their teaching strategies. Data were analyzed "line-by-line," following a framework designed by Fraser (2004).

In the following section, I will reflect on the overall findings of this dissertation. Next, I examine how these findings may apply to K–12 teaching of vernacular musics, as well as higher education preparation of future music teachers. I end this chapter with suggestions for future research and conclusions.

Reflections

Living in Two Worlds

Throughout their stories, Carrie and Harrison experienced a separation between their musical lives in and outside of school—having to find ways to survive with "one leg in one and one leg in another." This separation resulted in the participants not feeling fully comfortable in one or both of these musical lives.

Despite both participants eventually performing in secondary school music ensembles, once they entered college they felt like "non-traditional" students. While writing this dissertation, I struggled with and attempted to avoid using the term "non-traditional" as much as possible, as I worried that it might further-perpetuate the stereotype of dichotomous musical worlds (i.e., the normal and the different/strange). I worried that using it would imply difference—that these musicians were something of an "other"—that their musical backgrounds were somehow outside a norm—which was perhaps true in higher education in music but not in the world outside of academe. Carrie and Harrison did not perceive themselves as "non-traditional" until they arrived in a music classroom. It was only then that they felt anxiety over their musical backgrounds and how their values differed from the value systems in place in those academic institutions.

Impostor Syndrome

One strong finding from this dissertation was the extent to which both participants experienced impostor syndrome. As an undergraduate student and teacher, I, too, had experienced this phenomenon firsthand. I had kept most of these feelings to myself, and it had never occurred to me that others might have shared similar feelings, even to the extent that they carried over into teaching.

Carrie and Harrison believed that there was a specific role they were expected to fill. This role was defined by higher education music faculty when they were pursuing their music education degrees and from peers, colleagues, and community members when they became teachers. For Carrie, her vernacular music skills did not help her "pass" in the Western classical world, even though she wanted to be a strong classical as well as vernacular musician. Harrison, on the other hand, did not have as strong of a desire to be considered equal to his Western classical colleagues. Instead, he largely felt impostor syndrome as a teacher, as he was worried that he might be "found out" by his colleagues or administrator, each of whom had preconceived expectations for what his program should be. Should he not meet those expectations, Harrison was worried that he might lose his job.

Program Expectations

Both participants described how influences from outside of their classrooms had an effect on their classroom instruction. Both Carrie and Harrison felt pressure from their colleagues at the high school level, who believed lower-grade level programs were stepping stones, or feeder programs, for their own. Harrison referred to this as the "me" philosophy—where student performance ability was seen as a direct reflection of the skill level of the music teacher in charge. Carrie and Harrison believed that a music program should offer more to their students

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than excellent performances. They hoped that students might apply their school music making in more personal ways, possibly resulting in more life-long engagements with music. Part of implementing this philosophy in their classrooms was providing vernacular music-making experiences for students. However, the results of doing so were not easily shared with the general public, as this type of instruction is more "messy" than a traditional concert. This left them feeling somewhat alienated.

As a music educator, I experienced similar battles with what others expected from my music classroom—especially related to the expectations of colleagues who may have perceived my teachings as "lazy," as I included more peer-teaching exercises and sometimes less-than-polished performances to the public. These outside expectations of what a music program should include contributed to anxiety and impostor syndrome for Carrie and Harrison, and their experiences resonated with me. This ultimately resulted in all three of us teaching material that we believed others expected, leaving less time for lessons related to vernacular music making or creativity. These findings suggest that helping more vernacular musicians to successfully become music educators may not be enough to change the culture of school music education. There will also need to be better support systems that allow these musicians more freedom to teach musics from outside the Western classical cannon, with an understanding that traditional public concerts may need to be adapted to these new ways of teaching. Additionally, music educators need to develop their rhetorical skills to explain to administrators and audiences the value of what they are doing.

Mentorship in Higher Education

Carrie and Harrison described feeling less-than supported in their undergraduate experiences. Carrie did not feel supported by faculty, which was similar to my own

undergraduate experiences. At Prowse College, required coursework for music education majors was quite similar to requirements for music performance majors, and these courses were taught by music performance faculty who were enculturated in Western classical traditions. This suggests that Carrie was being assessed for her Western classical performance abilities, which did not fully represent her musical abilities or background.

Faculty at Cushing College did provide some forms of support toward Harrison, such as the private voice teacher encouraging him to use "his voice," as well as the faculty's acceptance of Harrison recording an album for his final project. However, Harrison chose to make his final performance of the album a "listening party" and no music faculty attended. Harrison did recognize the faculty's efforts to support him, but also felt they did not do so in ways that were deeply meaningful to him. Perhaps the level of support that music teacher educators provide "non-traditional" students should not be the only consideration.

Vernacular Musicianship in Classrooms

Both participants taught vernacular music making methods in their classrooms, and both described creativity as being associated with their own vernacular backgrounds. Carrie and Harrison also discussed that engaging students in creative activity in music classrooms could provide students an experience that they could not find in other classrooms—especially with the increased focus on standardized testing. The participants believed that their students had a heightened awareness of right and wrong answers as a result of the testing culture in schools and were required to "check the boxes" in other classrooms. They also associated the teaching of Western classical traditions as more heavily oriented to a "right" and "wrong" answer dichotomy. Contrastingly, when engaged in activities oriented toward creativity, the divisions between right and wrong musical answers were less clear; students were safe to think divergently

and explore musically. Harrison described this as helping student learn "to leave it gray" (Harrison, Interview #4: 4/28/17), while Carrie described a place where students could practice critical thinking skills and "give critical feedback without people taking that personally" (Carrie, Interview #10: 5/17/17).

Carrie's vernacular musicianship also manifested through rote teaching and aural skill development. Carrie's lessons had heavy focus on listening and recreating music by ear, typically by "chunking" information together. While Carrie's lessons for aural skill development occasionally required students to transfer aural information to writing traditional notation, she also taught using various forms of graphic notation.

Both Carrie and Harrison connected their teaching lives with their vernacular backgrounds by providing a rich variety of resources for their students. These resources were not taught in great depth, but rather they provided students with enough information to pique their interests so that intrigued students might further explore and experiment with these resources outside of the classroom. Carrie and Harrison hoped that this strategy might speak to a wider variety of students' cultures and interests.

Both participants also described the type of classroom communities that they created as important for success in vernacular music making experiences. Green (2002) stated, "Good relationships were important, not only for intrinsic reasons but because the ability to get along together is essential to the very survival of the band…otherwise they cannot produce any music at all" (p. 112). Similarly, Carrie and Harrison encouraged students to practice empathy, especially when creating music. As described above, both participants tried to help students embrace that there were no wrong answers, which also may have helped students feel more comfortable in sharing their original music with others.

Carrie created spaces that were participatory in nature. In Carrie's Jam Band, students were able to freely walk in and participate, regardless of playing or singing ability. This environment closely resembled participatory cultures described by Turino (2008). Turino suggested that participatory music-making experiences allowed musicians to connect and synchronize with other musicians in ways that were similar to team sports activities, where music making can "help maintain or improve day-to-day relationships within the community" (p. 136). In other words, these classroom participatory music experiences may have allowed students to bond in the context of a musical community.

Implications

Music education has been seeking to diversify the music experiences available to students in schools as well as diversify the population of music educators. However, barriers may prevent some musicians, including vernacular musicians, from accessing music education programs (Elpus, 2015; Elpus & Abril, 2011; Fitzpatrick et al., 2014; Koza, 2002, 2008). Perhaps by preparing vernacular musicians better for collegiate experiences, more of those musicians might successfully become music educators. In this section, I will discuss how these findings may apply to music teacher education programs and K–12 school music programs.

Music Teacher Education

Audition processes. Carrie struggled in collegiate audition processes and credited her acceptance to Prowse College to the lack of a music theory entrance exam. This struggle suggests that there was a disconnect between Carrie's vernacular musical background and her ability to navigate the entrance requirements to study music education in an institution of higher education. Higher education institutions should consider broadening their definitions of what it

means to be a strong musician, as well as what counts as music worthy of study—and these broadened definitions should be reflected in their entrance requirements.

First and foremost, more institutions of higher education should broaden their curriculum to include musics found outside of Western classical musical traditions. This will require that institutions change their audition processes to allow them to assess strong overall musicianship, regardless of musical tradition, opening auditions to performers of non-Western classical instruments (e.g., computers, electric guitar) and genres (e.g., rock, hip hop). To help accomplish this, all higher education faculty must increase efforts to get to know their students prior to their acceptance and beyond so that what they know about their students extends beyond how well they perform in Western classical music traditions. Music education faculty should be more involved in students' audition processes and acceptance decisions, and applied faculty should be welcoming and accepting of the desires of their music education colleagues' attempts to diversify student populations. Higher education faculty could interview auditionees to ask them about their musical backgrounds, perceived musical strengths and weaknesses, and why they want to study at the institution, as well as why they wish to pursue a music education degree. While music theory exams may also be a part of these efforts, they should be used only diagnostically to assess potential difficulties students may have, should they choose to study there, rather than as a criterion for admission. Then, efforts should be made to support those students who struggled in the diagnostic exam (e.g., mentors, study sessions, discussion groups) to help them gain the needed skills and knowledge to be successful in the degree program.

All faculty that interact with music education students (e.g., conductors, performance faculty, music teacher educators) should recruit outstanding vernacular musicians actively and help them prepare for the entrance requirements of the institution. Then they must support those

musicians academically once they arrive on campus and make sure that the degree requirements are meaningful and applicable to their musicianship. Vernacular musicians should be encouraged to examine the required coursework, ensemble options, and audition requirements to help them understand what each institution values and what the institution would expect. Prior to enrolling, vernacular musicians also should be encouraged to contact currently enrolled students to help them understand the program and assess their own skill sets in comparison to what will be required to be successful in the degree program. In this way, vernacular musicians can choose institutions of higher education that are more suited to their needs. Institutions of higher education should help vernacular musicians feel comfortable so that they can feel safe when sharing their musical backgrounds with others and can serve as a model and resource for other students who are seeking to learn vernacular music teaching skills.

Support and mentors. While attending college, both participants could have been categorized as "non-traditional" due to their musical backgrounds and, in Harrison's case, also due to his academic path. Previous music researchers have described "non-traditional" students as having heightened anxieties and insecurities about their musical backgrounds (Bernard, 2012; Brewer, 2014; Kastner, in press). Both participants experienced some level of struggle in their undergraduate experiences that were related to their "non-traditional" status. To minimize these struggles for students similar to Carrie and Harrison, schools and departments of music should find ways to provide better and more meaningful support to their "non-traditional" students.

Increased support and encouragement from a mentor who supported and validated more diverse musical backgrounds and ways that people engage with music may have helped the participants (especially Carrie) feel a stronger sense of self-efficacy (Hewitt, 2015). Carrie, and to some extent Harrison, lacked mentors in their undergraduate degree programs who understood

their vernacular music backgrounds or were able to help them navigate their struggles within the degree program.

Mentors could be assigned to incoming students, taking into consideration the musical background of the student in the assignment process. For Carrie, Harrison, and perhaps similar types of students, a mentor who has had experience in vernacular cultures could be helpful. While faculty may serve as mentors, peer mentors and graduate students could also help provide a safe space in which to help. All students will most likely have some form of struggle while pursuing a professional degree, and having an assigned mentor to help them navigate those struggles may help them feel more successful, validated, and valued.

Both participants described feeling like an impostor in their undergraduate years, as it was in college that they most felt the separation between their vernacular musicianship skills and the musical skills that were valued at their institutions. It is imperative that higher education faculty find ways to help students not feel like impostors at their institutions. Carefully-assigned mentors may help students similar to Carrie and Harrison feel validated and supported so that they can more successfully work through their academic struggles. This mentor could also be important for their teacher role-identity development (Albert, 2016).

Re-envision curriculum according to CMS Manifesto principles. The curricular requirements in the undergraduate degree programs for Carrie and Harrison were not musically diverse. Documents such as the CMS Manifesto (Task Force on the Undergraduate Music Major, 2016) have called for colleges to provide more diverse musical experiences for their students, especially through the inclusion of creative musicianship. The participants in this dissertation had vernacular music making backgrounds and skills that included elements of creativity in their

music making. Yet these skills were not valued in the coursework of their undergraduate institutions.

Results from this dissertation suggest that higher education institutions should expand their curricular offerings and provide students with several experiences in more diverse types of musics. These new curricular offerings should include opportunities for creative music making, during which students can teach themselves new tools and resources to use in the creative process. These courses also should include exploration in many different genres of music from musical cultures found throughout the world. As participants in this dissertation aimed to make their teachings more applicable to students' lives outside of school, new undergraduate coursework should also include explorations of and discussions about teaching strategies related to cultural relevancy and diversity, and what barriers may prevent various populations of students from participating in school music. In order to help musicians from outside Western classical cultures feel validated (i.e., their musics worthy of study) in music classrooms, new coursework should be required for all music education students to help them understand and value more music cultures (Kruse, 2015), disrupt their music teacher role-identities (Albert, 2016), and help them better situate their own epistemologies to meet the needs of a wider variety of students.

Field experiences in teaching creativity and vernacular music making. Despite having vernacular music-making backgrounds, both participants described feeling somewhat unprepared to teach vernacular musics to others. Carrie described a lack of peer-teaching and field experiences in her methods courses as an undergraduate student. Harrison had experiences in teaching vernacular music making styles, but not until his master's degree program.

As a component of the coursework described above, music teacher educators should have opportunities for peer-teaching and field experience focused on how to teach creative music making to others. Peer-teaching opportunities should accompany the new coursework in vernacular music making so that students can practice teaching the same skills they are learning—especially teaching with a goal of providing enough information to effectively pique students' interests and encourage them to further explore the tools and resources that they present at home.

More diverse ensemble requirements. As it is a common requirement for music majors to perform in traditional ensembles, institutions of higher education should also evaluate the ensemble experiences that count toward these requirements. Other options for ensembles might include songwriting courses, world music ensembles, hip-hop workshops, combos, or rock ensembles. Additionally, some of these ensembles should include more participatory environments so musicians can better understand these experiences.

Importance of graduate education. It is worth noting that both participants, as well as I, felt most valued as vernacular musicians while in graduate study. These findings support an importance for practicing teachers to continue their education in graduate study. Graduate-level education may be especially beneficial for students who have experience as practicing teachers, as they may apply experience to help inform their decisions as to what they believe is most important for music education.

K-12 Music Education

Findings from this dissertation also provide suggestions for practicing educators who are interested in implementing more vernacular music-making opportunities in their classroom. However, the following suggestions do not fully encompass the vast diversity of vernacular

music-making strategies that are possible across all musical cultures. Rather, they are suggestions based upon the vernacular music making skills that the two participants in this study applied to their own teaching.

Opportunities for informal learning. Both Carrie and Harrison introduced students to a rich variety of tools and resources from which students could choose and in which students could engage. Neither participant taught the resources that they provided students with much depth, but rather they provided students with enough information to pique their interests with the hopes that they might explore these options more independently. The participants believed this allowed students to select music tools and resources that were more applicable to their own musical cultures and interests. Additionally, participants believed that this teaching strategy created opportunities for self-directed learning.

Music educators interested in providing more vernacular music-making experiences should consider providing a rich variety of tools and resources for students. Vernacular musicians tend to learn primarily through more informal methods, such as imitation and experimentation (Green, 2002). Given the diversity of students' musical interests and backgrounds in K-12 classrooms, presenting a wider variety of tools and resources through which to engage musically may help engage a wider range of students and enable students to pursue what interests them musically to a greater degree. It could encourage lifelong music making and engaged musicianship outside of school. These resources could be informational videos, new music suggestions, helpful websites, electronic music technologies (e.g., programs, apps), or different instruments than the ones that the students typically play. Tools and resources also should represent a wide variety of music genres (e.g., hip-hop, singer/songwriter, folk,

electronic). Music teachers might consider providing class time for students to explore in a safe space and with helpful guidance from their peers and teacher should they need it.

Opportunities for informal learning in the classroom also could occur through participatory music-making experiences, such as Carrie's Jam Band. These environments should be light and fun, with a minimal focus on "right" or "wrong" musical answers. In these settings, students should feel free to explore and experiment with an instrument that they play in ensemble or outside of school, experiment with a new instrument, or experiment with one of the rich variety of resources introduced in class.

These opportunities for informal music making might help students engage with their instruments in new ways so that they can envision how it might be used in musical cultures outside the ensembles that typically occur in schools. They also might engage students musically who have not been participating meaningfully in the school's ensemble programs. By engaging in a participatory experience outside of a traditional school ensemble, students might be encouraged to join in or create their own participatory music experiences outside of the classroom. Additionally, this may further develop students' life-long engagements with music.

Opportunities for creative music making. Both participants included a heavy focus on creative music making in their classrooms. Harrison included music-making opportunities throughout his school year. However, Carrie felt confined by her performance schedule, and therefore included some creative activities in her warm ups, but included a more involved creative project at the end of the school year following the final concert.

Teachers hoping to develop life-long music learners should work to implement elements of creative music making throughout the school year. This can help normalize creative music making as an activity that is fundamental to what musicians do. This may help students view

themselves as musicians, as well as promote higher self-efficacy while performing these tasks (Randles, 2011; Salvador, 2015; Shouldice, 2014).

Opportunities for aural skill development. Carrie provided students with several opportunities to develop their aural skills—skills that she primarily used in her folk music background. As musicians of many vernacular cultures rely primarily on aural skills rather than music reading when making music (Campbell, 1995; Davis, 2005; Green, 2002; Jaffurs, 2004b; Woody & Lehmann, 2010), teachers interested in implementing more vernacular music making may look to do so by increasing their students' engagement with aural skills within a variety of musical genres.

One way that Carrie provided aural skill development as well as creative music making in her classrooms was through the Rhythm Machine activity. Similar activities may provide students with opportunities to develop their aural/oral abilities while incorporating their own musical lenses and backgrounds. Teachers may wish to include similar exercises in their classrooms, during which students can volunteer to compose short ostinatos, while others can participate as a member of the ensemble by copying or recreating the melody. During these activities, teachers should not focus on "right" or "wrong" answers, but instead should be accepting of what the students offer.

Safe environments. Music educators should be conscious of creating classroom communities in which students are safe to experiment and in which students care for one another. Harrison described this as a sense of "us," while Carrie aimed for students to be better "citizens in the world"—to be more empathetic towards others. Participants also created vernacular music-making environments in which there were no mistakes. This may be useful especially for creative projects so that students feel safer when generating divergent musical possibilities and

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when making creative decisions, making the music creation process richer and more successful. Perhaps the empathetic environment might even help students consider multiple points of view, which may translate to life outside of the music classroom.

Music educators also should be mindful of the level of competitiveness in their vernacular music-making activities, ensuring that students remain supportive and empathetic—as participatory experiences typically function. Although these experiences are accessible using Western classical instruments, teachers should remain open to students playing instruments that they currently play or are in the process of learning outside of school. Teachers could also design a new course or after-school club altogether, much like Carrie did with Jam Band and Fiddle Club.

Suggestions for Future Research

Further research is needed in many topics related to vernacular music making and music education. While hearing more stories from other vernacular musicians who successfully became music educators would be beneficial, it would also be helpful to hear stories from vernacular musicians who were not successful in navigating the music education degree process. This may help to illuminate more of the barriers that prevent these musicians from accessing music education programs so that they can become K-12 music educators.

A further exploration of impostor syndrome in vernacular musicians may also be beneficial. By examining this subject, music teacher educators may find ways to provide stronger support systems for students who may be feeling as an impostor in their programs. An exploration of impostor syndrome may also help illuminate disconnects between musical cultures.

Conclusions

As long as music teacher education programs hold the keys to music teaching careers,

the responsibility for music inclusiveness, relevance, and diversity in school music programs

rests in part on these institutions (Kruse, 2015, p. 21).

As described in Carrie's and Harrison's stories, having skill sets from multiple musical cultures can be a valuable asset to a musician and a teacher. This multi-musicality should be valued and encouraged with music education programs in K-12 and in higher education. Higher education institutions must make it possible for musicians from outside Western classical traditions to not only be, but *feel* successful in their degree program. Music programs also should make it clear to students that all musics are worthy of study and teaching to others. As a result, these programs would develop music teachers who are supportive and welcoming of and encouraging to students with backgrounds different than their own.

By creating programs where more musicians feel validated and valued, school music education can diversify the populations of students that we serve, and, thus, create a music education experience that is more applicable to more students' lives. To facilitate this, music teacher educators must actively change how preservice educators perceive musics from outside the Western classical traditions by engaging them deeply in many music-making cultures throughout their collegiate experiences. Perhaps then, music teacher education programs can successfully normalize the vast diversity of music-making experiences to all preservice music educators at a time when their teacher role-identity is in development. This, in return, could help normalize more diverse music-making experiences for future students—in an effort to help them see the beautiful and multifaceted world that exists in and through music.

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